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Special Issue

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DIMES

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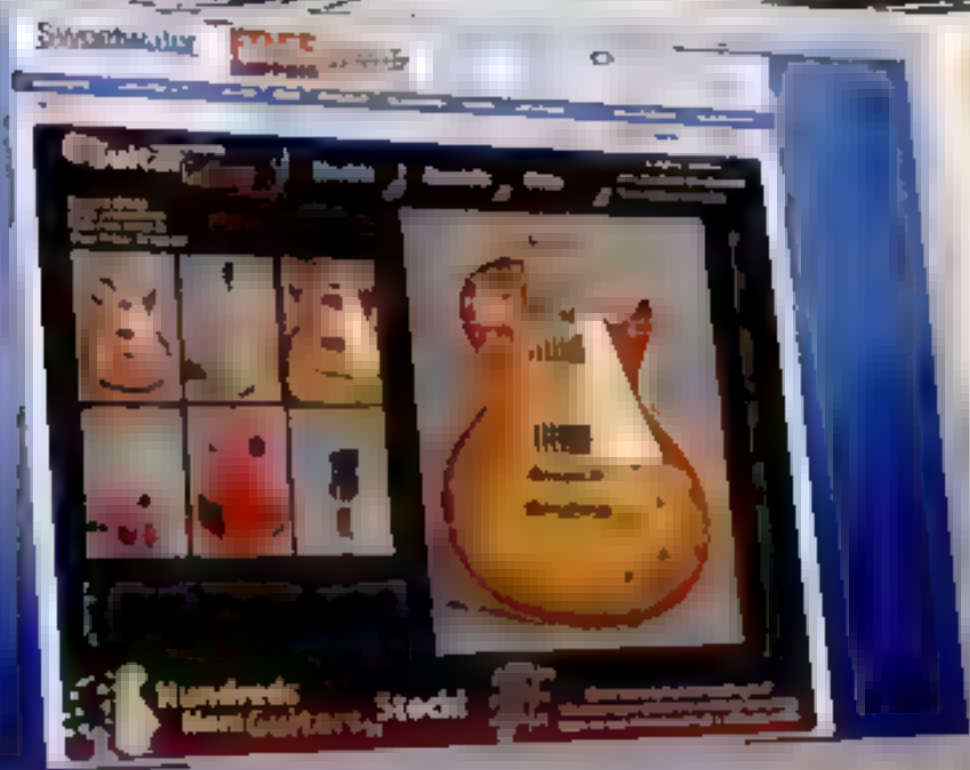
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MARCH 2008

DIME'S TIME

PANTERA'S DIMEBAAG DARRELL is gone, but as our readers have demonstrated, he certainly hasn't been forgotten. *Guitar World* is proud to announce Dime's induction into our Reader's Poll Hall of Fame, after his landslide victory over such legendary figures as AC/DC's Angus Young, Black Sabbath's Tony Iommi and Rush's Alex Lifeson.

After it was clear that Darrell was going to win, our first question was how were we going to honor his memory? What can we say that hasn't been said many times before? Our solution was to speak with the three people that were closest to him: his brother, Vinnie, his best friend and companion,

Rita Haney, and his trusted guitar technician, Grady Champion. It's been three years since Dime's death, and we felt that time would yield a fresh perspective and new insights. For once, we were right.

All three interviews add surprising new layers and dimensions to the brilliant guitarist we thought we knew so well. Rita's remarkably moving interview is perhaps the most complete portrait we will ever have of Dime.

Illustrated with photos from her private collection, her story traces his evolution from amateur guitar player to world famous virtuoso. Rita also reveals for the first time the dark turmoil that followed after the breakup of Pantera and his stormy years in Damageplan.



It's a haunting story you won't soon forget.

And for those hardcore players that just want to know what made Dime's technique and tone so brutal and so unforgettable, *Guitar World* presents the most in-depth interview ever conducted with Grady Champion. Want to know how Darrell got his sound? It's all here.

Finally, we want to extend a special thanks to Vinnie Paul, who agreed to share some of his memories for this month's special edition of *Dear Guitar Hero*, just days before the anniversary of his brother's death.

Got a lump in your throat yet? We certainly do. So let's lift a Black Tooth Grin to Dime (a double shot or more of Crown Royal Whiskey with a "splash" of Coca-Cola) and congratulate him on his arrival into *Guitar World's* Hall of Fame. You deserve it, brother. Well done.

—BRAD TOLINSKI
Editor-in-Chief

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HAPPY NEW YEAR!

I know you cannot always please everybody, but thanks for trying so damn hard. I received my January 2008 issue yesterday, and it is outstanding. It will keep me entertained while I take a few days off to lick the mental wounds inflicted in the sometimes brutal world of corporate America. Excellent gear reviews/articles, interviews with the greats, and tabs and lessons I can use.

—Jorge Salazar-Cavazos

RAISING A STING

Thanks for the great article on the Scorpions in your January '08 issue. It was a terrific, informative interview, with the exception of one statement that implied that Uli Roth is a better guitarist than Michael Schenker: "Roth was every bit [Schenker's] equal if not, from a technical standpoint, his superior." That just isn't accurate. Schenker's 32nd-note run in the studio version of "Mother Mary" is faster than any lick I've ever heard Uli play. Also, Schenker's left-hand vibrato is one of the best ever, as are his lyrical melodies, like the solos in UFO's "Love to Love" and "Try Me." Having said all this, I love both players. Please feature more of them in *Guitar World*!

—Andy Hayes

A GIFT MORSE IN THE MOUTH

If no one has said it yet, I'm saying it now: Big thanks to Steve Morse for his great column that recently wrapped up in *Guitar World*. No matter what your level of playing is, Steve can always show you something.

—Darryl M.

PARTINGTON SHOT

In your Dear Guitar Hero with Ted Nugent, he says, "My politics are fun and bursting at the seams with logic, goodwill and decency." Sure, Ted. Here's a little transcript from one of his recent concerts (while brandishing a machine gun!): "Obama: he's a piece of shit. I told him to suck on my machine gun... Hey, Hilary, you might want to ride one of these into the sunset, you worthless bitch!... Any questions? Freeeeedom!!" Threatening our political leaders with weapons—sorry Ted, but that's hardly logic, goodwill and decency. Consider me no longer a Nugent fan.

—Terry Partington



SLEEPLESS IS SEATTLE

I have, for many years, loved your magazine. Still do. But after four or so issues of constant classic rock (not that there's anything wrong with it), I got to thinking, and this is what I came up with. Are we so disenchanted with today's music that we can look nowhere but the past? I understand the importance of classic rock and knowing your roots—history is important. However, it seems that what could be amazing tomorrow is being overshadowed by what was amazing yesterday, and not just because your magazine covers classics, which it should be allowed to. The future of music lies with every musician tinkering in their basement, at sound spaces and rehearsals of dingy clubs and, frankly, in the mind of anyone who's making music their dream. Perhaps, and this is just a thought, instead of looking to the past for inspiration and talent, we should look at ourselves and make a move. After all, the future isn't behind us—it's just beyond the horizon.

—Jason Seattle

HE SAID...

Much credit to *Guitar World* for not ripping reader Dave Lockwood a new one regarding his letter [January 2008] about Kerry King and the quote about Satan that appeared in the December issue. Dave, Kerry did not say Jim

Marshall conspired with Satan, he just said "as if." Just a point about living in the USA, we have certain freedoms in this country whether you like it or not. We can practice any religion we want and the press has the freedom to report these things. It is not *Guitar World's* responsibility to protect us from evil.

—Kevin Lewis

SHE SAID

I have to say I agree with Dave Lockwood, and as a heavy metal fan since 1977, I find it very disturbing how heavy metal is becoming synonymous with Satanism. Black metal (a totally idiotic term) is as offensive as the KKK. You wouldn't feature a band brandishing swastikas no matter how good their music is. Seriously, just because the world is getting more warped and people actually fork over money for that kind of product doesn't mean you have to sell out like that. You printed his letter, but then belittled him with that stupid headline ("Greetings from My Own Private Hell"). Shame.

—Shannon Mehaffey



THREATENING
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LEADERS WITH
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SORRY TED, BUT
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DAYTON LOVELESS

Age 19
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Favorite Artist: Dimebag Darrell Signature



COREY QUINN

Age 16
Location: Greer, SC
Guitars: Epiphone Les Paul and Fender Stratocaster
Fifties Reissue
Influences: A lot of Pantera and Van Halen
Favorite Artist: Les Paul Standard



ETHAN LEWIS

Age 43
Location: Dayton, OH
Guitars: Fender American Series Strat with EMG DG-30s and a Gibson USA Les Paul Studio
Influences: My original "Setting Sun," and Pink Floyd
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Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaitth@guitarworld.com. And pray!

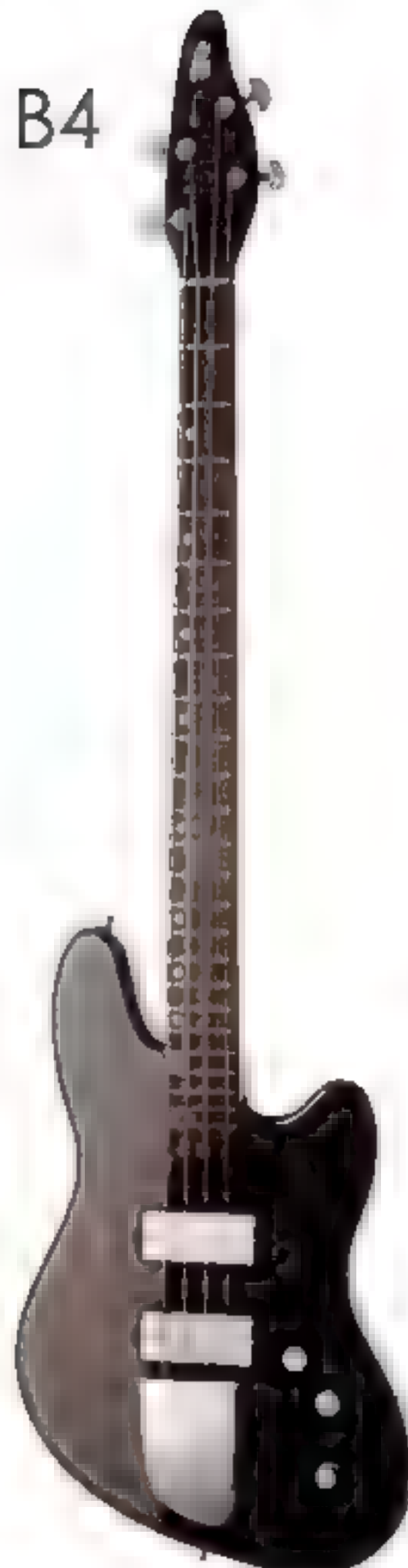
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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 • SETLIST 36 • REVIEWS 38 • INTRODUCING 40 & MUCH MORE!!!

TAP THAT AX

DAN DONEGAN DIGS DEEP INTO HIS ARSENAL ON DISTURBED'S FORTHCOMING RIFF-PACKED DISC, *INDESTRUCTIBLE*. [By **JOE BUSH** Photo by **CHRIS CASELLA**]

THEIR FIRST THREE albums have gone Platinum or better, and two of them entered the *Billboard* chart at No. 1. But if you think Disturbed are feeling any pressure while recording their fourth record, think again. "There's a reason why we're doing this album *Indestructible*," guitar st. Dan Donegan says. "That's what we are. Whereas other bands get success, we're out and they start playing it safe, we're emboldened to take even more chances."

Which is why the Chicago-based quartet's self-producing itself for the

first time, without the guidance of longtime knob-turner Johnny K. "I know Johnny really wanted to do this record with us," Donegan says, "but we're at the point where we don't need outside opinions. We've always had a pretty clear vision of where we should be going. It feels right to be in the actual driver's seat for once."

In the past, Disturbed's albums have packed both musical muscle and strong vocal melodies, a combination that Donegan asserts will go unchanged on *Indestructible*. "But this time the mood will be much darker," he allows. "It's just the way we're feeling. I think the whole



Trust me, This album is going to be like full-on guitar porn."

world feels that way. We have a track called 'The Night' that's very strange and spooky. It gives us the chills every time we play it. And then there's a song called 'Divide,' which I love because it's very old-school metal sounding."

Speaking of old school, Donegan is going retro when it comes to his guitar performances. "I'm digging back to my roots," he says. "Iron Maiden, Queensrÿche—they had tons of solos in their records. That's what I'm doing here. More solos, longer solos, finger tapping, a bunch of whammy-bar craziness. Trust me, this album is going to be like full-on guitar porn." □



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Down guitarists Pepper Keenan and Kirk Windstein came to *Guitar World* Headquarters in New York City recently to discuss their latest CD, Hurricane Katrina's effect on their hometown and how they got together with Pantera's Phil Anselmo. Check out the video at guitarworld.com/down.

• METALKULT.COM!

Guitar World's extreme metal site, MetalKult.com, has an exclusive, multipart video tour diary with Mastodon. The series documents the band's summer 2007 European tour opening for such bands as Slayer, Metallica and Meshuggah.



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INQUIRER [BY JERRY BROWNE]

BILLY DUFFY of CIRCLUS DIABLO and THE CULT

It's a little-known fact that Billy Duffy, the lead guitarist of the rock band The Cult, is also a member of the band Circlus Diablo. Duffy, who has been with The Cult since 1983, is known for his unique style of playing, which combines elements of hard rock and heavy metal. In this interview, Duffy discusses his journey from being a member of Circlus Diablo to becoming a key member of The Cult. He also talks about his love for vintage guitars and his experiences playing live on stage.

Duffy's playing style is characterized by his use of a Gibson Les Paul guitar, which he has played since the late 1970s. He is known for his powerful riffs and his ability to create a heavy, distorted sound. Duffy's influence on The Cult's sound is undeniable, and his playing has helped the band achieve a cult following around the world.

In addition to his work with The Cult, Duffy has also been involved in various other musical projects. He has collaborated with other bands and artists, and he has also released solo work. Duffy's passion for music is evident in everything he does, and his dedication to his craft is a testament to his status as a true rock and roll musician.

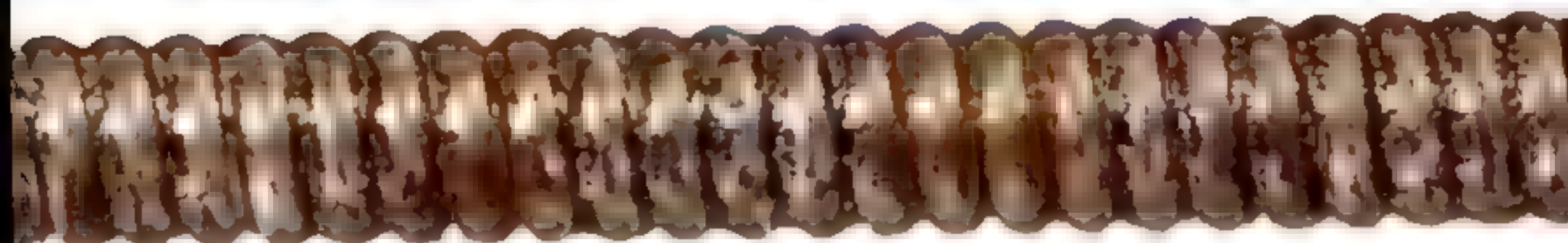


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GRANDMASTER THRASH

WITH GUITAR WIZ ALEX SKOLNICK BACK IN THE FOLD, TESTAMENT START WORK ON FIRST ALBUM OF NEW MATERIAL IN EIGHT YEARS. [By TOM BEARJONES]

BETWEEN LOSING KEY players, weathering deadly diseases and signing deals with lukewarm record labels, the members of Testament have good reasons to be a little dour. "I've always been happy with the music we've made, but we've had so many setbacks over the years that I sometimes feel like we've gotten jaded and expect to fail," says Eric Peterson, the guitarist for the San Francisco Bay Area thrash outfit that first gained notoriety in the late Eighties. "But right now I feel like we've got a winning team in place, and I'm almost believing we'll succeed."

Indeed, Peterson and vocalist Chuck Billy, his longtime partner in the group, have assembled an impressive crew to help them make and market their April 29, 2008, release, the unrelentingly riffastic and ominously titled *The Formation of Damnation*. For one thing, they have new management and a new label. Testament recently jumped from Spitfire Records to metal powerhouse Nuclear Blast,

a label that Peterson says, "had been trying to sign us for the last 10 years and that I've seen grow and really do great things for the careers of bands like Dimmu Borgir." In addition, the group has enlisted former Slayer and Forbidden drummer Paul Bostaph and recordist Andy Sneap, who produced the group's 1999 album *The Gathering* and has more recently manned the boards for releases by Megadeth and Cradle of Filth.

Most important, perhaps, is that this will be the group's first album of new music to be recorded with original lead guitarist Alex Skolnick. The guitarist exited Testament in 1992 and returned in 2001. "We basically all grew up in Testament," Peterson says. "We toured so much that Alex was force-fed metal, even though he was also in love with blues and jazz, so he left the band to pursue those interests. Now that time has passed,



and we've all grown up and he came back to it and played some shows with us, he seemed to realize, 'Wow this is cool! And it is cool. Having him back instantly made us sound like classic Testament again.' □

BETCHA CAN'T PLAY THIS! RUSTY COOLEY of OUTWORLD

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"THIS IS A BURNING 16th-note run performed with strict alternate picking [down-up-down-up, etc.] and played entirely within the C3 Phrygian mode [C3 D E F G3 A B], which is the third mode of the A major scale [A B C3 D E F G3]. I use all four fret-hand fingers on each string and do some wide stretches for the sake of playing more notes on each string before having to cross to the next string. Alternate picking becomes easier to do when string crosses are fewer and farther between. If you're not used to stretching your fret hand like this, it will take some time and effort before your tendons and muscles are flexible enough to perform this lick comfortably. Be sure you're warmed up before you attempt to play this."

"The run begins in ninth position on the low E string and works its way diagonally up and across the neck, all the way up to the 24th fret, via several position shifts. Be sure to use the fret-hand fingerings shown below the tab. Instead of marching straight up and across the fretboard, the line follows a roundabout, zigzag path that prolongs the advance to the higher positions through the use of backsliding. The resulting melodic contour is like 'two-steps forward, one step back,' which to me is more interesting than if it followed a straight ascent. After you play through the run a couple times, you'll notice a recurring phrasing pattern that's applied to different notes on pairs of adjacent strings." □

TAB 4/4

11 12 14 16 14 12 11 10 12 11 9 11 + 12 14 16 12 14 16 16 14 12 16 14 12 11 12 14 16 18 14 16 18 19 18 16 14 18 16 14 13 14 18 14

9 10 12 14 17 19 21 22 21 19 17 21 19 17 15 17 19 21 22 19 21 22 24 22 21 19 22 21 19 17 16 17 19 21

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PANTERA

GUITAR TECH GRADY CHAMPION

[Interview by NICK BOWCOTT] FARGODOME • JULY 6, 2001 • FARGO, ND

-
1. **FUCKING FARGO**
2. **HELLBOUND**
3. **5 MINUTES ALONE**
4. **SLAUGHTERED**
5. **GODDAM ELECTRIC**
6. **WAR NERVE**
7. **MOUTH FOR WAR**
8. **BECOMING**
9. **REVOLUTION**
10. ~~STRENGTH BEYOND STRENGTH~~
11. **CAST A SHADOW / 25 YEARS**
12. **HOSTILE**
- THIS LOVE**
- PRIMAL**
- LOOP/COWBOYS**
- WALK (ENCORE)**
- 5 BLASTS**
- Rebel 1
- Stealth 2
- Slime 2
- Steel 2
- Slime 2
- Culpit 3
- CAMO 1
- Cross 1

1. FUCKING FARGO "You know, I couldn't tell you why I wrote that. All these gigs blur together, but something was obviously goofy about that one. Maybe I wrote that because there was nothing to do the night before or something."

2. "HELLBOUND" "Dime loved coming out with 'Hellbound,' with that big flanger sound going on. He used his Rebel [confederate flag] guitar on that one, tuned a half-step down."

3. "SLAUGHTERED" "Dime loved the drum groove on 'Slaughtered.' If I remember correctly, we took the Farnham PQ [parametric EQ] out of the signal path for this one. We bypassed it to make sure the tone was really tight and there was no feedback."

4. STEALTH & SLIME "The good ol' DimeSlime guitar [bottom] was a favorite of Darrell's. The Stealth [top] was another—it was one of his first designs."

5. STEEL "He didn't really like the Steel guitar too much, because it wasn't one of the best-sounding ones. It looked great, but that's about all I can say for it."

6. "MOUTH FOR WAR" "This song got left out of the set a few times on previous tours. It was cool bringing it back for this one."

7. "BECOMING" "Becoming' was fun because I got to perform the Whammy Pedal moves [in the main riff using a second pedal, allowing Dime to move freely around the stage]. It was second nature for me, really. Everything that I did was pretty much an extension of Dime's fingers, whether I was switching between a tight or loose [noise] gate, taking the gate in and out, riding the [MXR] Flanger/Doubler pedal or switching the reverb on the main head [via a momentary switch]. I'd use the reverb on pretty much every lead, except when he was ripping really fast stuff. Then I would take it out, because he didn't want it to get too 'clouded up' coming out front. I did the same thing with the Doubler on the fast stuff."

8. "STRENGTH BEYOND STRENGTH" & "CAST A SHADOW/25 YEARS" "They would alternate between the two songs, depending on the vibe of the night."

9. "THIS LOVE" "This one was always a good challenge, due to all the changes in it. Once we got past it in the set, I could pretty much relax. And when you include the two or three shots I would've had before that, I was pretty relaxed anyway."

10. CULPRIT "The Culpit was a fun guitar. I remember sitting in the studio with Dime, tracing out the body. He was saying, 'Lift this in here, screw that around there. I don't know what kind of guitar we've got here, but it's definitely different!' It was tuned to drop-D for 'Primal Concrete Sledge.'"

11. LOOP "That's the intro music loop to 'Cowboys from Hell.' It's Dime's own original loop he recorded back in the day on his old four-track. Damn, that thing got some miles on it. I don't know why that was printed on a set list, though, 'cause everyone knew what was going on there."

12. 5 BLASTS "These are the pyro concussions at the end of the show. The band would do a tag at the end of 'Walk,' and the blasts were set off in time with it. For the last few shows, though, they told DJ, our pyro guy, 'Quit doing those blasts on time. Start trying to mess us up.' It was pretty funny."

"Darrell used to do this thing at the end of the show where he would run across the stage, jump up off a monitor wedge and throw a handful of picks out into the crowd in between his legs. On the very last U.S. show of that tour, DJ set one off right when Darrell jumped up off the wedge and scared the hell out of him!"

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WAVES

UNKNOWN SOLDIERS

GUNSLINGERS MICHAEL LEE FIRKINS, OZ NOY AND JAMES HINKLE BATTLE FOR GLORY IN THE SHADOW OF OBSCURITY. [By TED DRACOWSKI]

MICHAEL LEE FIRKINS

Blacklight Sonatas
MAGNATUDE

OZ NOY

Fuzzy
MAGNATUDE

JAMES HINKLE

Blues Now • Jazz Later
BLUE LIGHTS

THE 19TH-CENTURY English novelist Thomas Hardy said, "Everybody is so talented nowadays that the only people I care to honor as deserving of real distinction are those who remain in obscurity."

If he were alive today, Tommy Boy would undoubtedly bestow props on relative unknowns Michael Lee Firkins, Oz Noy and James Hinkle. They are all impressive players who've mastered the three Ts—taste, tone and technique—in utterly different styles.

Oklahoman Firkins is a finger-picking fusionist who wields a slide like a steppin' razor. Blues rock is his foundation, but on his fifth album the genre is used to support wider instrumental interests. Firkins blasts through the Jeff Beck-style funkier "I-160 Waltz" with precision that never intrudes on his flair, creating a freeway jam of percolating car-hornlike tones. The title track is a moody blues that recalls the sweet moan of the late Roy Buchanan's hymn-like Telecaster ecstasies. Firkins digs into slide's earliest pop roots by basing the introduction of "One Big Punch (Crying Stacks)" on both Hawaiian lap steel and western swing before leaping into a wailing blues metal fantasia. He has vocal grit, too, which he displays on the southern-fried boogie of Ram Jam's 1977 hit arrangement of Lead Belly's "Black Betty."

While Firkins' virtuosity has won him an international cult following, Oz Noy is mostly known by other musicians. Since moving to New York City from his native Israel, Noy has become a session and live ace for pop and jazz heavyweights ranging from Toni Braxton to Jeff "Tain" Watts. When he's off the road, he plays a weekly gig at Greenwich Village's Bitter End.

Noy displays plenty of compositional imagination on *Fuzzy*. "Three Wishes" hangs on a simple repeating melody that at times swells to baroque proportions. His looping on several



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ILL NIÑO
Enigma
CEMENT SHEDS

numbers adds shimmering textures to a cotton candy tone that turns tart with the stomp of a pedal. And Noy's backward guitar and exploratory solo on a cover of Prince's ballad "Sometimes It Snows in April" recalls the psychedelic mastery of Hendrix.

His Achilles heel is the consistency of his guitar sound. The core of all these instrumental numbers is a nearly monochromatic Fender-on-Fender palette that's shinier than life. As the disc wends toward its 67-minute finish line, Noy's gigantic technique can't keep the uniformity of his instrumental voice from growing dull.

When it comes to obscurity, it's hard to beat Hinkle, who apprenticed in juke joints around his native Fort Worth, Texas. His highest profile gig was a three-year stint backing barrelhouse

guitarist Luther Dickinson. Gritty, low-belled stoner-rock tones supercharge this batch of butt-shakin' boogie-blues n' roll. It's as if as man Luther Dickinson has got his amps packed with huzzah and mud—a nice, nasty match for lyrics about lust and evil in "Shake" and "Keep the Devil Down" and the living hell of Hurricane Katrina in "Soldier." Things mellow out mid-album but pick up again with the wiggly slide workout "Take Ya Time, Rodney." By end of the disc, Luther, his drumming brother Cody and bassist Chris Chew have returned to a life of dissipation, alienation, crime and sonic grime.

—Ted Dracowski

U2's *The Joshua Tree* is a masterpiece of pop craftsmanship. The album is a perfect blend of rock and roll, with a strong sense of melody and a powerful message. The album is a testament to the power of music to inspire and uplift.

The second album by prog-thrash outfit Protest the Hero ups the ante of their 2003 technical and conceptual onslaught, *Kettle*. In addition to having a less linear theme (something about goddess worship), *Fortress* is more musically complex, combining a head-spinning array of syncopated riffs, sudden rhythm shifts and fleet-fingered runs that accompany the equally schizophrenic emo vocals and metalcore screams. At the same time, the band offers enough meaty hooks and tuneful passages to anchor its songs better than ever. No matter how much they pounce and flail, Protest the Hero never lose their melodic edge.

—Jon Wiederhorn

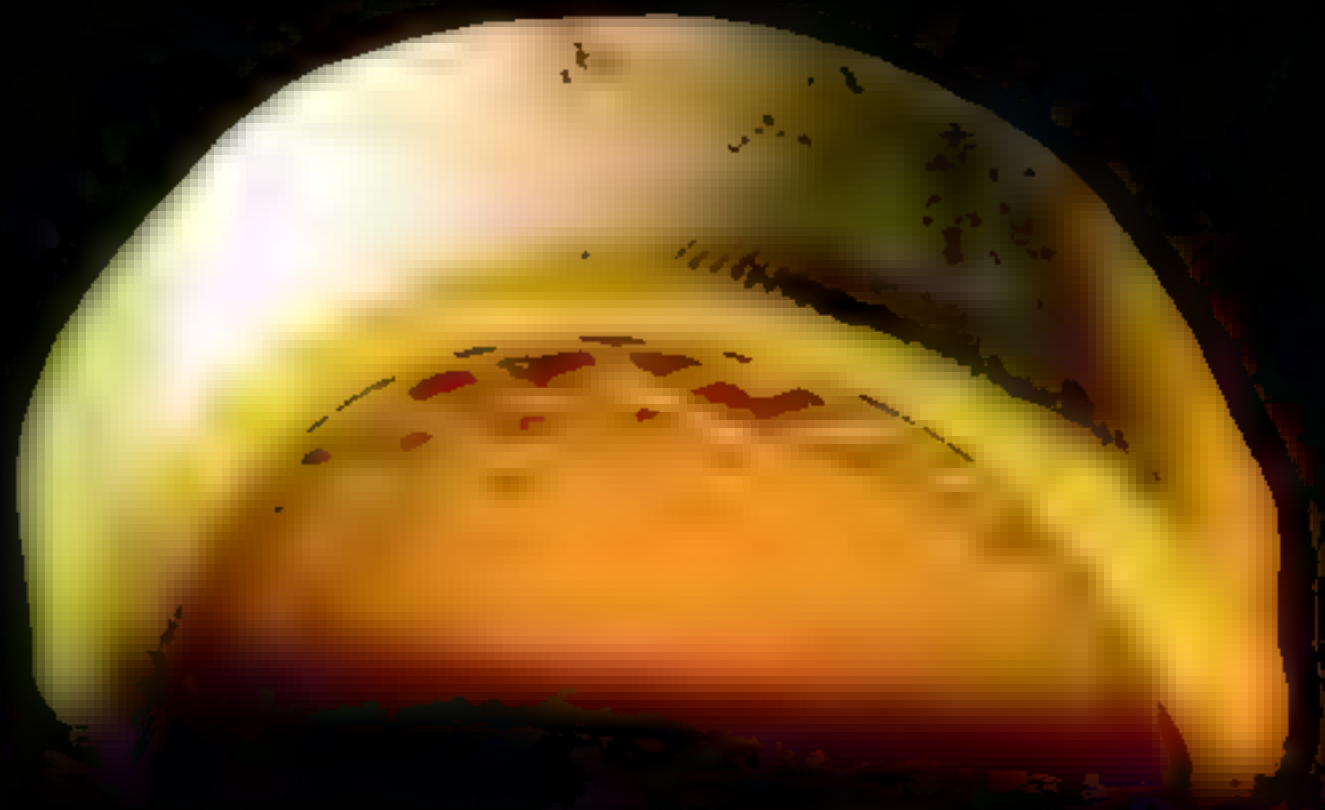
Ill Niño's *Enigma* is a masterpiece of heavy metal. The album is a perfect blend of rock and roll, with a strong sense of melody and a powerful message. The album is a testament to the power of music to inspire and uplift.



piano player Marcia Ball. Since then he's hauled his band through every blues bar in the Lone Star State with some side trips elsewhere—sans a whole lot of acclaim, but with a killer tone and a terse style similar to Jimmie Vaughan's.

There's also some Kenny Burrell in his veins. It bubbles out in the single-note architecture of the instrumental "Bopped in the Mouth" and the funky chords of "Ain't Gonna Make That Call."

Although Hinkle upholds the Texas blues tradition, there's more prairie twang in his singing than in his axes, thanks to the dark hued solos he finger picks from his '56 Les Paul Gold Top reissue and his Strat. What's more, Hinkle never rushes a lick, letting stories like the acoustic murder yarn "East Dallas Dagger" and the heartbreaker "Brother Love" unfold at their own soulful pace. □



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BARONESS

RED HOT [By **BRAD ANGLE** Photos by **JIMMY HUBBARD**]

WHEN GUITARIST/VOCALIST John Baizley formed Baroness in 2003, he never expected that just four years later his progressive hardcore unit would release one of the most ambitious and acclaimed records in underground metal, last year's *Red Album* (Relapse).

"When we started it was to do something genuine for us, something we felt was poignant and interesting," Baizley says. "There were no boundaries, no endpoint in mind."

The roots to Baroness' riff-heavy, Isis-meets-Mastodon sound can be traced back to Lexington, Virginia, where Baizley and coguitarist Brian Bickie studied with local guitar teacher Steve Hoak. "Steve was one of the rare birds," Baizley fondly recalls. "He didn't just teach us styles like country, rock or blues; he taught us the rudiments of music through theory and techniques. But his teachings were more spirit based. He showed us the spirit of country and blues."

Baizley and crew—bassist Summer Welch and drummer Allen Bickie—paired this intuitive approach with the do-it-yourself practicality they adopted while coming up in Lexington's hardcore scene. Soon, Baroness were making a move, both stylistically and regionally. The latter informed the former when the group relocated south to Savannah, Georgia.

"I've always been more on the technical side, listening to a lot of the Swedish and Norwegian guys and classics like Iron Maiden," Bickie says. "But moving to Savannah turned me on to heavy punkers like Kylesa, and I decided to bridge the two to find my own style."

Savannah's sultry climate also added an unexpected weight to the sludgy riffs on *Red Album*. "We wrote the record in a basement of a club, where it was dark, hot and humid," Baizley says. That atmosphere permeates into everything, including our instruments and hands. It's a wonder we didn't come out with a 60-minute, two-note dirge."

Baroness may have developed a fresh style that expands heavy metal's future by incorporating rock, country and metal techniques, but Baizley's not content to rest on his laurels. "We came from a staunch hardcore punk background," he says. "We wanted to build on that foundation without any regulations. And we still do. We still want to see what this can turn in to." ▮



Bickie (left) and Baizley

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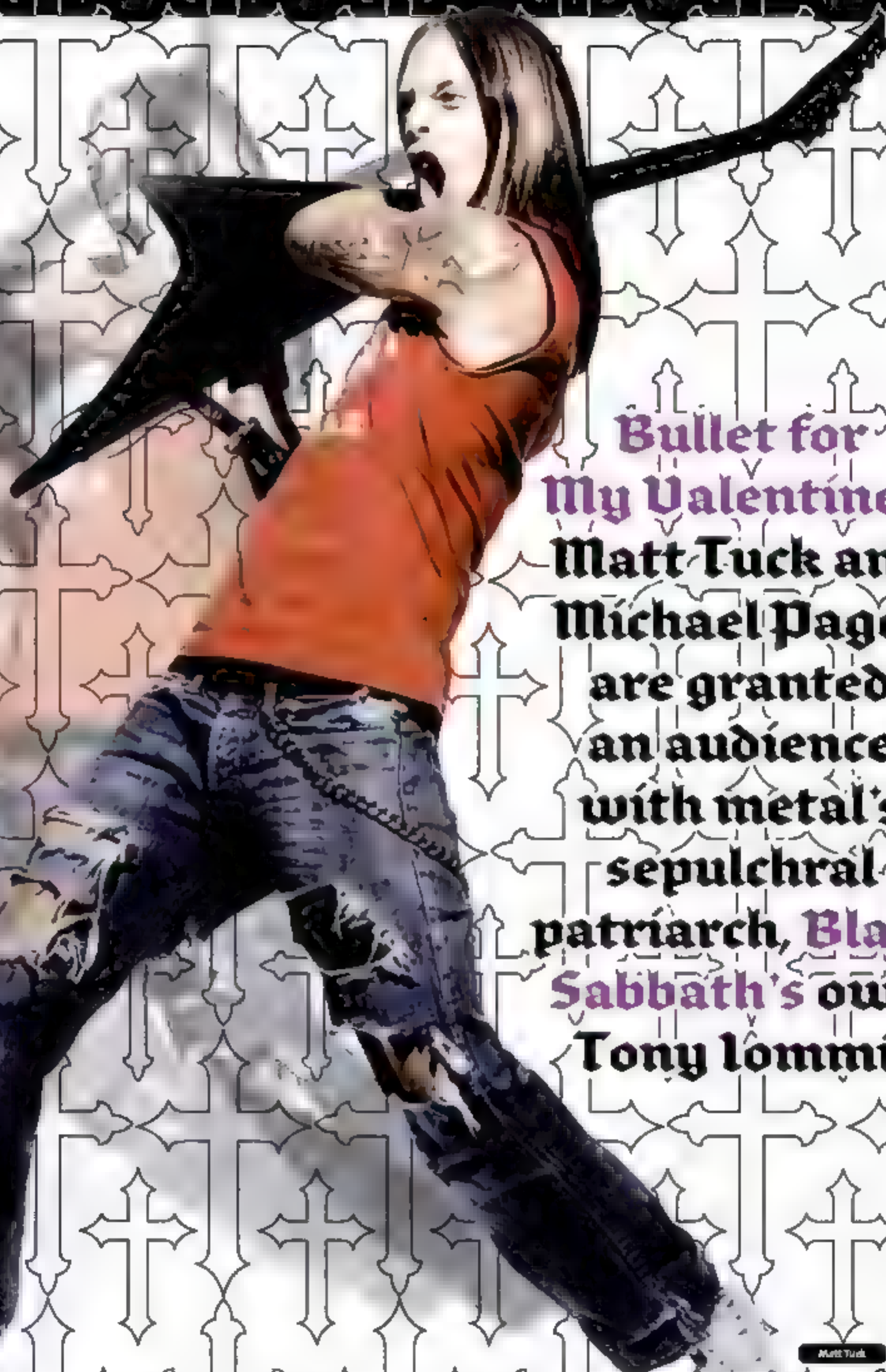
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**Bullet for
My Valentine's
Matt Tuck and
Michael Paget
are granted
an audience
with metal's
sepulchral
patriarch, Black
Sabbath's own
Tony Iommi.**

Matt Tuck

Perhaps the only thing better than opening for Metallica and Guns N' Roses is being Metallica and Guns N' Roses. So it's understandable that when Welsh foursome Bullet for My Valentine landed the coveted slots with those two titans of rock, they felt like they had made the big time.

"When we got signed, we had people at the label telling us we'd be playing in stadiums, and we were like, 'Whatever,'" guitarist Michael "Padge" Paget says. "Two years later, we were supporting Metallica in front of 90,000 people. It's hard to take in."

Today, Bullet for My Valentine's high-octane mix of

Iron Maiden-inspired melody and metal-core roar has made them bonafide stars of the international metal world. Their 2006 debut, *Poison*, has moved more than a million copies worldwide (with more than 300,000 of them going to fans in the States), and they regularly perform as headliners at sold-out arenas and festivals throughout Europe.

Now, the band—which also features singer and guitarist Matthew Tuck, bassist Jason James and drummer Michael "Moose" Thomas—hopes to build on this momentum with the release of its sophomore

record, *Scream Aim Fire* (Jive/SonyBMG). The album is packed with the harmonized leads, searing solos and bullish riffs that characterized *Poison*, yet Bullet manage to deliver the goods with an even greater punch—which was always part of the plan, according to Paget. "We didn't set out to change our sound dramatically; we wanted to keep it as close to Bullet as possible while showing our musical maturity. So we wanted things to be a bit faster, a bit harder, a bit stronger than last time. This is the 'boy-to-man' transition."

Bullet for My Valentine aren't afraid to name-check their

influences, and they're proud of following in the footsteps of bands like Iron Maiden and Black Sabbath. Which is why *Guitar World* thought it'd be an excellent idea to let guitarists Paget and Tuck interview one of their idols, the Best Metal Guitarist winner in the 2008 *Guitar World* Reader's Poll himself, Mr. Tony Iommi. Needless to say, the boys from Bullet thought it was an excellent idea, too.

+++++

MATT TUCK So, Tony, you're back on the road again now. How does it feel?

TONY IOMMI It's tiring! But it does feel great to be out there

MATT TUCK You're considered by millions to be the godfather of heavy metal. How does that title make you feel? **TONY IOMMI** Old!



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again. I absolutely love touring: I just hate all this hotel stuff, all the tramping from one place to another. But being onstage is incredible. That's what it's all about for me, and for all of us really. We've played a lot of festivals, we've played Australia, Mexico and America, then after the U.K. tour we're off to Japan. It is exciting, but it's getting to these places that's the problem.

MICHAEL PAGET We know what you mean. You've released *Black Sabbath: The Dio Years*. Tell us about the three new tracks

on there ("The Devil Cried," "Shadow of the Wind" and "Ear in the Wall").

IONNIM The record company asked if we had any old material with Ronnie that we'd never released. The answer was no, so I said, "Wouldn't it be better if we wrote some new material?" They got in touch with Ronnie, who I hadn't seen for 15 years, and he came over to England. It was great; when we went in the studio it was like, "Bam!" The songs came so quickly to us. I played him some stuff, he played

me some stuff, then before we knew it we were on a roll. It's great when you can bounce off someone. I can always come up with initial riffs and stuff, but it's nice to have feedback from someone else about where they want to take the song.

PAGET So what are the guitars like on those new tracks?

IONNIM We did an uptempo track, a midtempo track and a slow one, because we didn't want people coming back and saying, "Oh, you didn't do a fast song" or whatever. We covered all the

bases, and the guitars have the traditional Sabbath feel to them, but they're all different. The record company only asked us for two new songs, but they got three. We've been playing them live in America, and they've been going down really well.

TUCK You've released a DVD with *Heaven and Hell*, *Live at Radio City Music Hall*. For people who haven't seen it yet, what's the vibe like?

IONNIM Like you said, we recorded it at Radio City in March, and it was one venue,

"Ideally, I'd liked to have not chopped the ends of my fingers off, but it's made me play in a whole different way." —IONNIM



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one gig, which was a bit hairy to begin with. Normally when recording a live DVD, you get to do it over three or four shows. Here, we didn't have that luxury—we went straight in with no soundcheck! It was bloody awful. We didn't even have a camera check. It was very difficult, but we did the show, the crowd was great, and we played well. I think the DVD will fit in really well with our back catalog.

TUCK You're considered by millions to be the godfather of heavy metal. How does that title make you feel?

IONIAN Old! Seriously, though, it's a great honor for people to look to me in that way, probably because it's taken a long time for me to get to this point in my life. Thirty-five, 40 years ago, it was quite difficult and I was

struggling like everyone else.

PADGE Did you ever think when you were starting out that you'd be looking back on a career that has spanned numerous albums and so much success?

IONIAN No, you can never think like that. I remember back in 1970 or 1972 when we were doing an interview with some music magazine like *Sounds* or *Melody Maker*, and they were asking us, "Don't you think it's about time you gave up? When are you gonna stop all this?" Those questions were surrounding us even then. But you can never answer them. Honestly, you don't know. We'd like to do this forever; we enjoy doing it and our fans are still around to listen to us. When they're not there any more or if we're physically unable to do

it, then we'll stop. But as long as we're able to keep going, we will.

TUCK You've had so many great moments on guitar. What has been your proudest achievement as a guitarist?

IONIAN I wouldn't know where to start with this question. I guess, after all the Ozzy years of Sabbath, the biggest jump for me was when we did *Heaven and Hell* with Ronnie [in 1980], because it was another challenge. There we were, having done all those albums with our first singer, Ozzy, which were really successful, and suddenly we had to change to another singer. It was very hard to go out there and record another album, tour it and make it a hit. But we did it, and we had great success with that lineup, so that was a major achievement for me, personally.

PADGE Some people say that heavy metal would not exist if it weren't for the accident you had with your fingers. Do you agree?

IONIAN Well, as far as heavy metal is concerned, yeah, maybe so, because after the accident, I had to come up with a new way of playing. Ideally, I'd liked to have not chopped the ends of my fingers off, but it made me play in a whole different way. The guitar had to be different for me: the strings had to be different, and it made me experiment. I started to try out light-gauge strings, which nobody had heard of in those days. I tried to get some companies to make me some but they wouldn't. They couldn't understand how I could use them, because they said they'd be too light, so I made some from banjo strings and eventually got a company to make them for me. Years later, of course, light-gauge strings took off.

But it was an uphill struggle for me. In those days you didn't have 24-fret guitars or all the facilities that are around now, so I had to try and invent it myself. I couldn't get guitar companies to build me a 24-fret guitar so that I could get up high because my fingers weren't long enough, so in the end I bought a guitar company to make my own 24-fret guitars. The sound probably would have been different if I hadn't have had that accident, but it made me play the way I have played since that day.

TUCK How do you think heavy metal has progressed since you invented it?

IONIAN Well, I think it's always difficult for new bands. You can only go so far with anything before it eventually ends up back at the root of where it all began. I lived through the Eighties with all that hair metal stuff, and I think that destroyed a lot of what we helped to create. Those so-called heavy metal bands made the music a bit of a joke because they had these "hair stars" who were out there posing away. But that wasn't what we were about. We were never about posing. We never went out there to look great. It was all about the music for us.

I think in the Eighties it was the other way around: look the greatest but sound like crap. That destroyed a lot of the music, and it took a while for it to get back to being just about the music again. It's getting there, though, and there have been some amazing musicians and bands coming out over the years. There were even great bands in the Eighties; I'm not saying there weren't. It's just that the Eighties

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Shown from left to right: Angel Burre (Auden), Brent Hinds (Mastodon), Jake Cunningham (Umphrey's McGee), Paul Gilbert (Racer X & Mr. Big), Doug Aldrich (Whitesnake)

were all about power and fame.

PAGE What are the challenges of being the only guitarist in a metal band? It's just been you for years. Don't you find it hard at times?

LOMMI I've always been on my own, and I've often thought of bringing in another guitarist because there's always loads more things you can do as two guitarists. Over the years we've brought in different keyboardists, just to do little bits—never to take over from the guitar but to use in the background. You just have to fill that space on your own, but gear doesn't necessarily help you do that. You make a sound and you have to play with that. But again, I always try to make my sound big, and it helps that the rest of the band sound big, too. Geezer is a great bass player who plays just

like a guitar player, which helps a lot. We've always worked together to fill the sound as much as possible and we've always maintained that, even up to today in this current lineup.

TUCK How would you describe the Tony Iommi guitar sound?

LOMMI It's changed over the years. In the early days it was a bit bassier, but now it's a bit more topky [trebly], probably because I've gone deaf and lost the top end! I'd probably describe it as a crunchy sort of sound. But then how can you really describe a sound?

PAGE When you write solos, do you plan them out beforehand or do you just jam them and work on the best bits?

LOMMI My solos usually come in the first four or five attempts, because after that they

usually get worse. I always record my solos, then play them back to see which one I'll use. Usually, I keep them intact if I can, so that it doesn't sound as though something has just been plopped in the middle of it. If it isn't happening, I'll just leave it and come back to it another day. We have that luxury now, whereas years ago it was like, "It's solos day today, and you're doing solos!" That was so hard when we would write six or seven songs and then I'd have to write six or seven solos in one day. Some days you feel different than others and you play different, so those days were really hard. You just had to try and get your head in an entirely different space.

PAGE Which of your solos showcases your ability at its best?

LOMMI I don't think any of mine do! I've never tried to be a technical player. My style is bluesy and I can't remember all of them now because we've had so many albums and so many songs. I like the solos on "Heaven and Hell" and "Lonely Is the Word." I love playing that solo in "Lonely" because it has a real bluesy feel to it, but we haven't been playing that since we've been back over here because of the time factor. We were playing for over two hours in America, but here in England we have time curfews and we have to cut our show down to around 90 minutes.

TUCK You've written some enormous riffs over the years. What would you consider to be your best?

LOMMI "Into the Void" is one of my favorites. But the popular ones are "Iron Man" and, for some reason, "Paranoid." It's the simplest bloody riff in the universe! That song was originally written as a joke, just some filler for the album. That song makes me wanna scream, because that riff is so bloody simple, but it's all people ask about. It's annoying because all this other work I've done over the years—some of the more intricate stuff—gets forgotten and all people remember is "Paranoid."

PAGE Is there anything you've recorded over the years that you've since regretted?

LOMMI Yes, there is! *Forbidden* [1995] is one of the albums I was under pressure to record, and I knew then I shouldn't have done it. I didn't like the sound of it—didn't like the album. We had Ice-T on it as well, who was a nice guy, but it put a lot of pressure on me to deliver. The record company and my old management also wanted to get someone hip to produce the album, so they brought in Ice-T's producer, but it was just all wrong. I wish I could wipe that entire album out of my mind.

As for the good stuff, the solo album I did in 2000 [Iommi, with collaborations from Phil Anselmo, Henry Rollins, Billy Corgan, Dave Grohl and Serj Tankian, among others] was a lot of fun to do, and I really enjoyed that. I wanted to do something like it back in 1985, and I had a lot of cool guys lined up to work on it with me, but the record company wasn't up for it. So eventually, we did it, in 2000, but it was bloody hard to put together because there were people all over the place. Dave Grohl was an absolute gentleman, and I'd work with him again. I also worked with Glenn Hughes after that, who is an old friend of mine, and that was great, too. I don't know if I'd release another of those albums or who I'd have on there. Maybe Tom Jones. Who knows? ☺

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Rita Hayworth with Dimebag's original "Lightning Bolt" Dean guitar. December 2007

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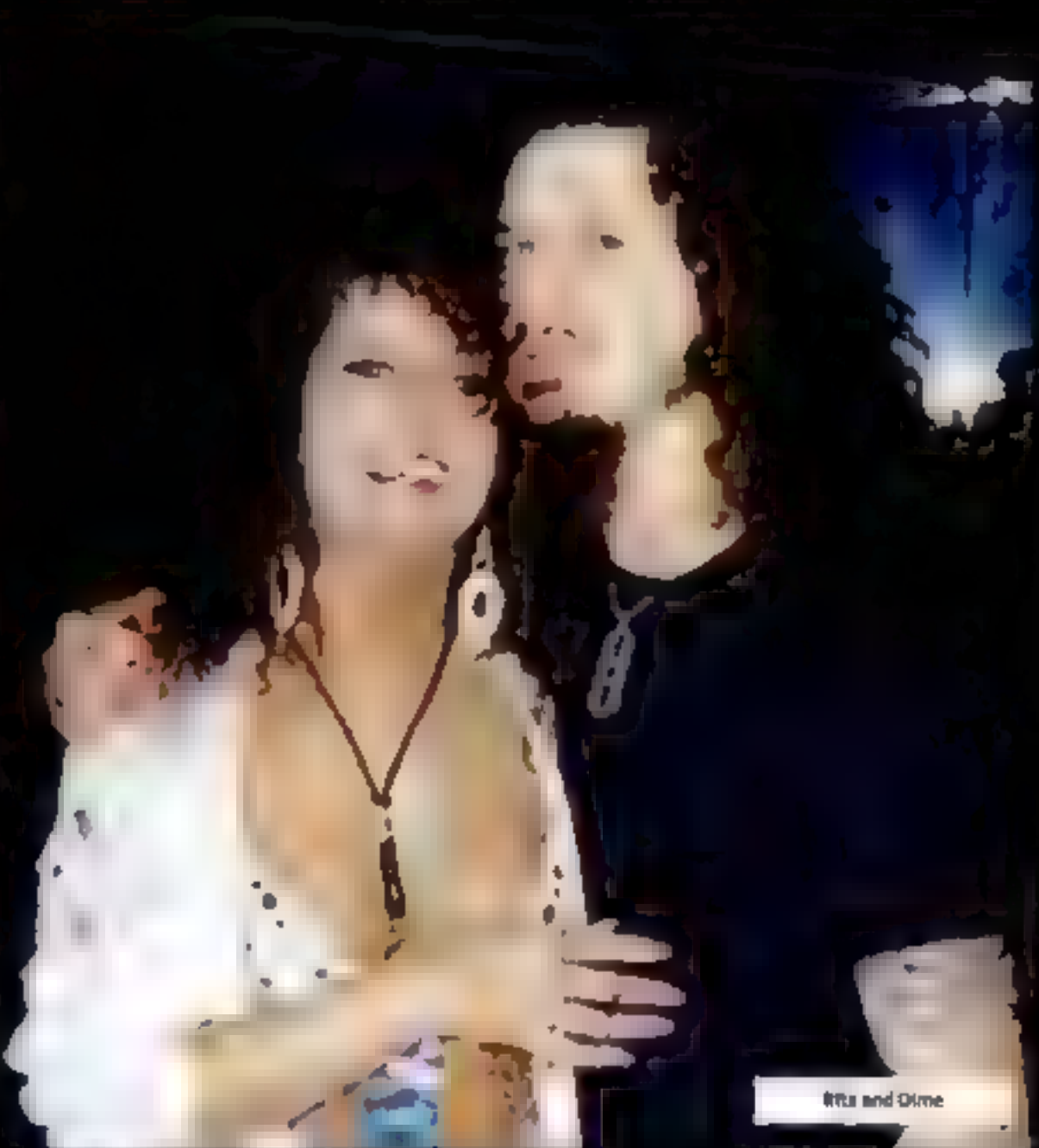
If you want to know the real Dimebag Darrell, you have to talk to Rita Hanes, his girlfriend and companion since high school. Three years after his untimely death, Rita gives us a revealing look inside the heart and soul of metal's lost cowboy from hell. (by Chris Gill • Photos by Neil Zimmower)

Everyone who ever met Dimebag Darrell Abbott has a story about him, whether it's a tale of some hilarious prank he pulled, an amazing live performance or an incredibly generous act of charity. As Dimebag's girlfriend for 30 years, best friend for 30 years and soul mate for life, Rita Hanes could fill an entire encyclopedia with her memories of him. Rita was there when Darrell first learned to play guitar, when he first formed the band Pantera in his early teens and when Pantera rose to fame in the Nineties.

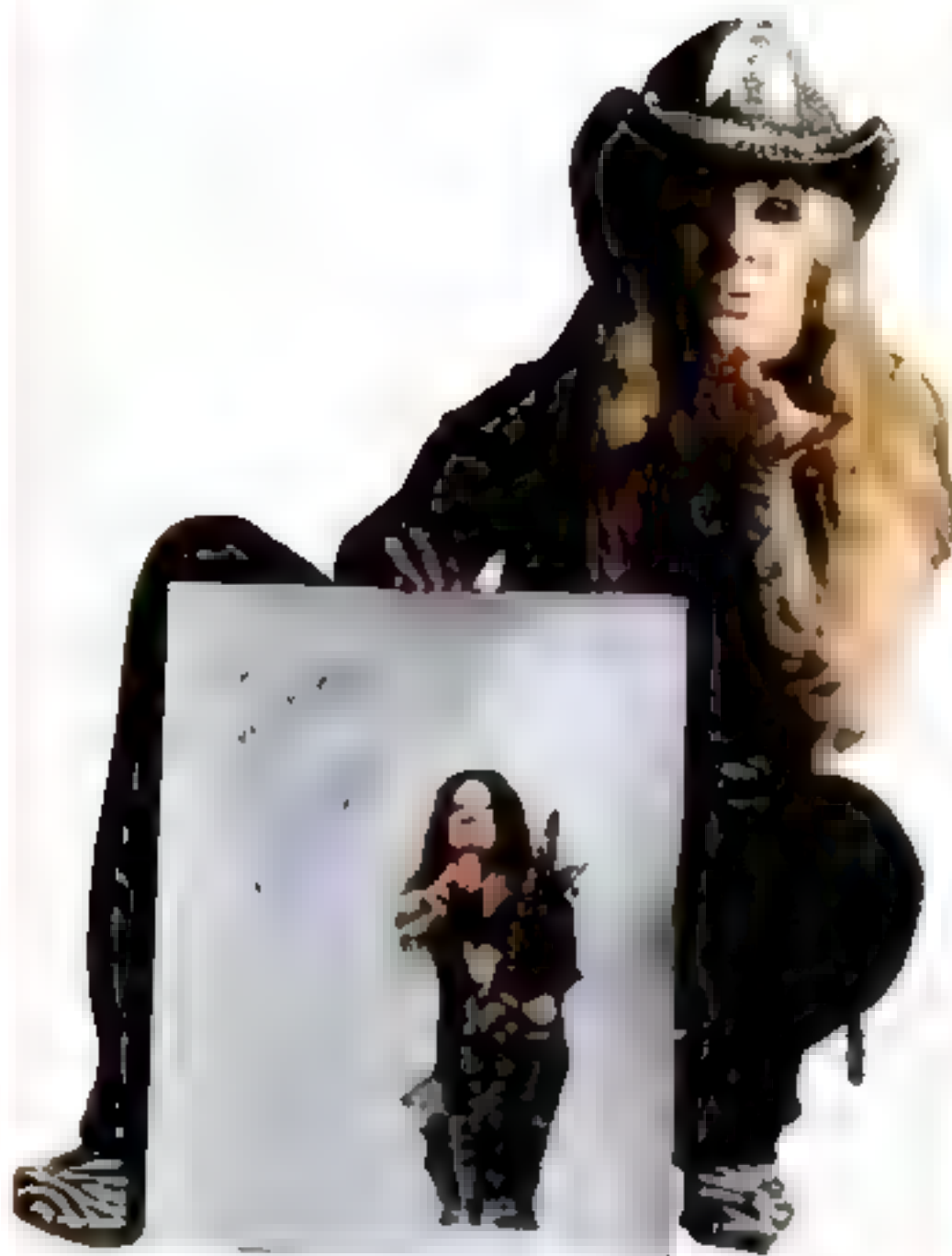
"We told each other everything," she says. "There were no secrets between the two of us. He was my best friend."

As the executor of Dimebag's estate, Hanes is responsible for keeping his legacy alive. She oversaw production of the first *DimeVision* DVD, which featured video footage of rare performances from Pantera's club days during the Eighties as well as several notorious fireworks battles that took place at their home, "the Fortrons," and she's preparing to release a second volume in December 2004. Hanes is also working with Darrell's dad on a special photo book featuring previously unseen photos from Darrell's childhood as well as numerous photos that Dimebag took while on tour in Moscow and Japan. She's currently putting finishing touches on *DimeVision.com*, a web site where Dimebag's fans can hear clips from his personal audio worktapes and purchase clothing from a line that Darrell drew and designed himself.

"I'm working with a few toy companies on producing some action figures," she adds. "They're going to be more affordable than those sculptures that Knucklobust makes. I want to make a little figure of Dime with his 'survival kit': a bottle of Crown Royal, a video camera and some fireworks. We'll have some new Dean guitars coming out that you'll hear more about soon, along with some news from Krank amps. The more things that we do for Darrell



Rita and Dime



and the more that we build his legacy, the more we keep his memory alive. The better that these things do, the more and better things we'll be able to put out. Darrell was always about integrity and quality, and I want to make sure that everything we do lives up to that standard."

As great as these products are, none of them can replace Hanky's memories for Darrell. Although Dimebag was taken away from all of us much too early, at the age of 38, Rita has enough great memories to last several lifetimes. Rita graciously shared her unique insight into the personality of one of the greatest guitar heroes to emerge during the last two decades, revealing the good times and bad times that made Dimebag Darrell the amazing musician he was.

GUITAR WORLD When did you first meet Darrell?

RYA HANEY When we were eight years old, my mom used to work in the evening, so I'd stay over at my aunt's house. They lived right around the corner from where Darrell lived, about four or five houses down. I was there almost every afternoon. We would always go to an area we called "the bike trails," but it was really just a place where there were a bunch of undeveloped houses. That's where I met Darrell for the first time. On our first encounter I pushed him off of his bicycle. [laughs] He never let me forget that.

GW What was Darrell like back then?

HANEY He was somebody you always wanted to be friends with. He was always sweet and lovable.

GW Do you remember when Darrell started playing guitar?

HANEY That was in his teen years. Around that time Darrell discovered Ace Frehley, and Ace was just the shit. Darrell would stand in front of the mirror posing with his guitar before he even knew how to play it. Kiss was the first concert that we went to together, in 1979.

GW What was Darrell like as a guitar player in the beginning? Did he show any signs of the guitar hero that he was to become?

HANEY When he first put together Pantera, [original vocalist] Terry Glaze played guitar as well. Before they recorded anything, Darrell would play

solos when they were jamming on cover tunes, but usually he let Terry play lead because Terry knew more about the guitar than he did. But Darrell had so much drive. Guitar was the one thing he could really focus on.

A lot of parents today would diagnose a kid with ADD because he doesn't pay attention to his studies in school. Darrell was that way. He could go around the corner to the store and get lost. He'd call me on the phone and ask me how to get back. I'd say, "You've lived here all your life! You don't remember?" He just didn't pay attention to that stuff. The only thing he focused on even as he was growing up was his creative side. When it came to playing, he couldn't be stopped. He surpassed Terry on guitar very quickly, so Terry started to focus on singing. Darrell learned everything by ear. He didn't take any lessons in the beginning, he was self-taught. Later on he took some lessons here and there from different people, but he just had a natural knack for playing.

GW When did the two of you become more than just casual friends?

HANEY There was a period during our early teens that I didn't see him a lot because I lived in a different part of town. Then Darrell and Vinnie started playing shows and keg parties when we were about 14, and I would go to see them play. We had a lot of mutual friends who all liked heavy metal, and we would always be in the same places. We started hanging out a lot again.

In 1984, I became friends with James Hetfield and Lars Ulrich from Metallica. They had just finished recording *Ride the Lightning* and couldn't afford to go anywhere on a real vacation, so I invited them to come to Dallas. I had two free roundtrip tickets to Dallas that I got when I was bumped off a flight, so I offered to give them to James and Lars and invited them to come to Dallas to party with us.

Every night we'd wind up at this club called Savvy's that Pantera



Hanky and Dime (as "The Elvin statue"), center, Halloween 2003 at Vinnie Paul's house.

used to play at. We'd all get hammered, and James and Lars would get up onstage and jam. After that I frequented a lot of Pantera's shows, and Darrell and I became close friends again. I started doing catering for the band, because my mom had a catering business. My dad liked to go fishing, so he was out of town on weekends a lot. After Pantera played, I'd throw parties at my house, and I'd hook Darrell up with chicks or my friends. It would be like, "Hey, that chick wants to blow you. You can use my room." He was like my best friend.

One night Darrell was giving me a ride home from Savvy's. I remember I turned to say something to him and he kissed me. It caught me completely off guard. I was like, "Wow! I guess I never thought of you that way," but then again I really did like him. From then on we started seeing each other. We were about 18. We officially got together on December 4 when we were at a Malice concert. That particular night he told me that he didn't want me to see anyone else, and I told him I felt the same way. That day is also Ozzy's birthday. I knew Darrell since we were eight, which was 30 years, and we were together since we were 18, which was 20 years.

GW What do you think brought the two of you together and kept you together all those years?

HANEY It was the music. I've always been a huge fan of Darrell's playing and not just his personality. The music was one reason why we got through a lot of shit and lasted as long as we did. For him, the music had to come first, and it came first to me, too. Chicks can be pretty weird creatures when it comes to attention and being vain, so I always tried to remember that and catch myself before it became a problem.

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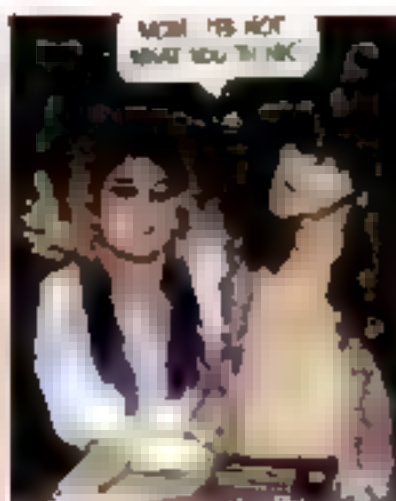


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Backstage at Joe's Garage, Fort Worth, Halloween 1989; (center) at Savvy's, in Fort Worth, 1985; (right) with "Whore" at Savvy's watching Wrathchild (Shannon Larkin's pre-Godsmack group), in 1985



GW You got to see Darrell's rise to fame first hand. What was that like?
HANNY It was a long road for the band. A lot of people don't realize that. It took Darrell 10 years from when he was just 14 years old until 1990, when Pantera finally got signed to a major label. The band played every week. Sometimes they played seven days a week, doing three one-hour sets every night. Pantera was also the first band around Dallas that played an all-original set.

GW It doesn't seem like the success ever went to Dimebag's head. He seems like he was always the same person he was in the beginning.

HANNY I agree with you. The bigger Pantera became, the more down to earth he got. He never wanted to lose himself, especially when he saw other musicians do that. What happens in your life once you cross that threshold and you're no longer the person you were? I've met several people where I have to wonder what makes them think that they're so above everybody else. I'm glad Darrell never went there.

I really think it was because Darrell was such a big fan. He just had fun with his fame. If he was in a situation where he was bored, he would find something to do. The video camera definitely played a big part in that. He loved clowning around and making movies.

GW What was Darrell's relationship like with the guitar? Did he practice a lot when he wasn't on tour?



EX model shown. ©2007 American Honda Motor Co., Inc.

Cowboys from Hell tour, backstage on New Year's Eve 1990 (right) at Dimebag's mother's home in Arlington, Christmas 1995



HANEY Darrell didn't practice at all because he played shows so often. To him, playing shows was like practice. If we went out, he was always jumping up onstage and jamming with someone.

He did record music a lot. He snored loud, and

it would never wake me, but the second he would get out of bed I'd notice. I'd ask him if anything was wrong, and he'd say that he had a riff in his head and he had to record it. Then he'd go into the shower and record it. I called him the shithouse poet. I set up an area in our bathroom so he could record in there. He had this shitty little recorder that he called "the Dirtbag," along with some guitars.

I have boxes of unmarked audiotapes of him working out ideas. Whenever I'm home I'll pop a new one in to see what's on it. I even bring them with me when I travel and start my day off listening to them. I'll be like, "So, what do you have to tell me today?" There are lots of short riffs, or sometimes he'd describe an idea, like this idea he had for a neck pickup he wanted to do and he'd explain how he wanted

it would. He was very good at documenting everything.

In the bathroom right now are two pages of notes that he stapled to the wall that described what the next Damageplan album was going to be like. There are also tapes of him and Vinnie playing the new songs they wrote. He wanted to do one song with a continuous riff, like "You Really Got Me," and he had notes about how he wanted this hi-hat track. Ideas were always coming out of him.

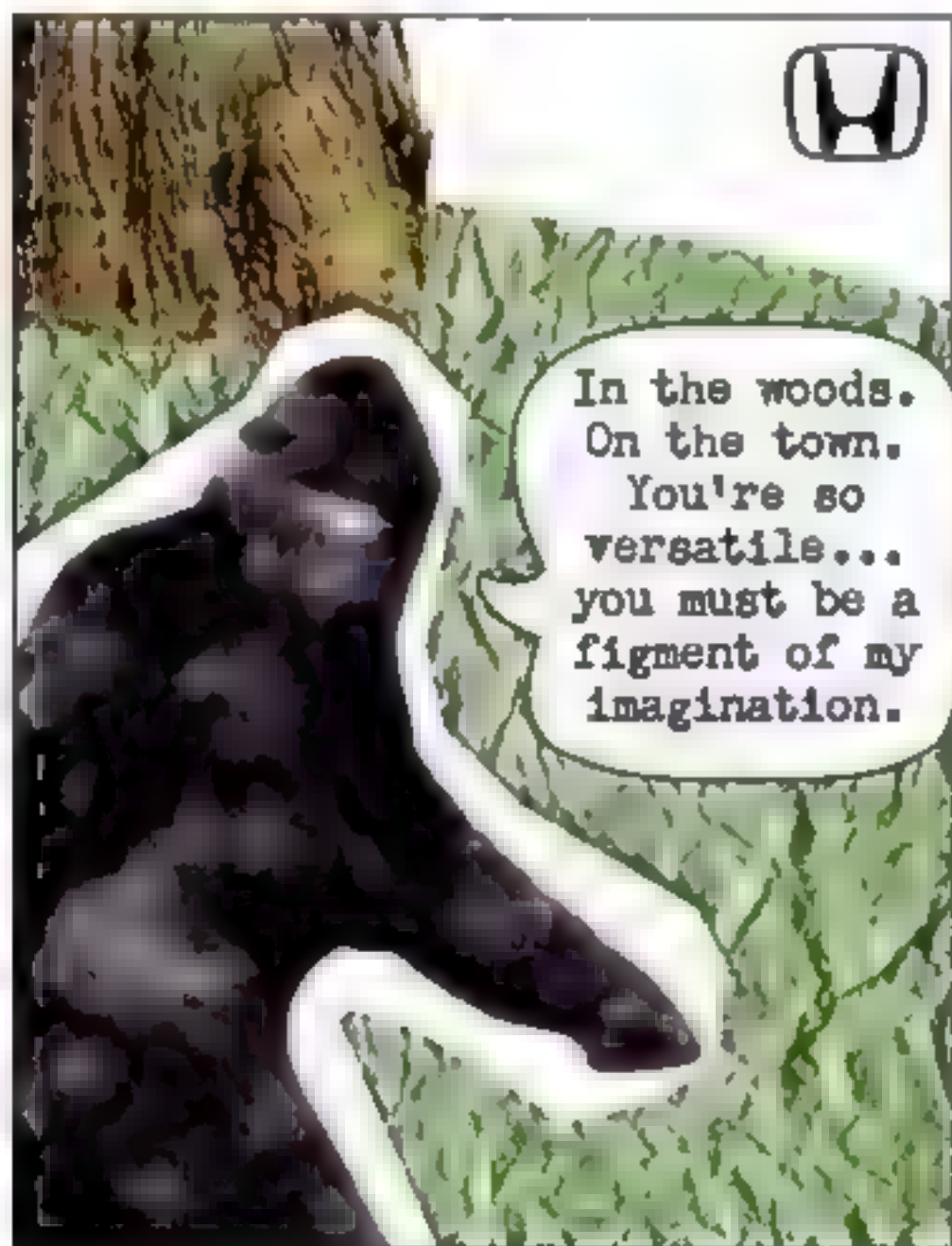
GW What was it like when Pantera got signed to a major label and recorded *Cowboys from Hell*?

HANEY I still have the raw demos that Darrell recorded for me before the album was mastered. The raw demos sound so brutal! The difference between that and the finished album is crazy. The mastering engineer cut so much back. It would be really cool to take those demos and remaster them. Vinnie knows all the licks and tricks now, and I'm sure he could do an amazing job with that.

It was a very exciting time when that record first came out. I remember how excited everyone was the first time MTV played one of the band's videos, or how it felt before shows when Big Val [Pantera's main security guard] would stick his head in the door and go, "All right boys! Five minutes to the deck!" and Darrell would take another shot and do his [warm-up] stretches. I know how I felt walking to the stage with them, but I can't imagine how excited they felt going up there. I used to love to hear that every night: "five minutes to the deck." You could hear [ZZ Top's] "La Grange" or [David Allan Coe's] "Jack Daniels If You Please" playing in the background. Watching them go from the clubs to the big stages was cool, and it's cool that Darrell shared that with me and let me be part of it.

GW What was one of Darrell's biggest moments?

HANEY For a long time I would have said when Pantera played in Moscow in 1991 [on the *Monsters of Rock* tour], but that changed in November 2004 when Darrell met Eddie Van Halen. The smile never left his face from the minute we got on the plane to fly out there. It stayed there through Van Halen's soundcheck, when he got to play through Eddie's rig, and especially when he got photos taken with him.



When you see that particular picture of them, you can just see the light in Darrell's eyes. I loved spending that day with him. He was in the best mood. That night when we were going back to the hotel in the limo he told me, "You know, dude, if I died tonight it wouldn't even matter, because I've done everything now. I met Eddie Van Halen, and it can't get any better than this." Darrell and Vinnie's lives were a lot like Eddie and [his brother] Alex's. They had a lot in common. It meant so much to Darrell to meet his biggest hero, especially after all that time.

GW In many respects, Dimebag became the new Eddie when Pantera hit it big in the Nineties. He was one of the biggest guitar heroes to come along after Ed.

HANEY I love going to shows, and I love metal music in general. There are some great players out there, but I feel like they're missing something. Their technique is amazing and they play all the right notes, which probably are too many, but Darrell could take one note and hold it for eight bars and make you feel so much. I think that's because Darrell loved the blues and ZZ Top, Pat Travers, Bugs Henderson and King's X. A lot of guitar players seem to be missing that feel.

GW Dimebag's personality also came out through his playing.

HANEY He had charisma. That's what I really miss when I watch other players. I guess I always took Darrell's charisma for granted when he was playing, but now that he's gone I

really notice it. He had this way of catching your eye and entertaining you no matter where you were in the audience. He had all these signature moves, and he'd point or look at you and include you in the show. He'd hand you down a shot from his guitar. No matter how big the crowd was, he still had that one-on-one with people.

GW What music did Darrell listen to that people might be surprised to know he liked?

HANEY He liked all kinds of stuff. I'm a licensed massage therapist, so I'd chill him out when he came off of the road. When he was chilling out he liked to listen to Sade. Everybody knows that he liked David Allan Coe, but he also liked Merle Haggard and a lot of old-school country. He loved King's X and Pat Travers, as well as a lot of blues. He liked Jellyfish a lot. Him and Bobby Tonga [a Pantera crew member who also shot a lot of the video material in Pantera's *Vulgar Videos*] used to play the hell out of their *Spilt Milk* album. That's still on our jukebox at home. I even remember him liking Simply Red—"Holding Back the Years." He loved that song. Darrell even liked the old-school Snoop Dogg and Dr Dre stuff, but he'd make fun of any hip-hop past that. He seriously loved all kinds of music.

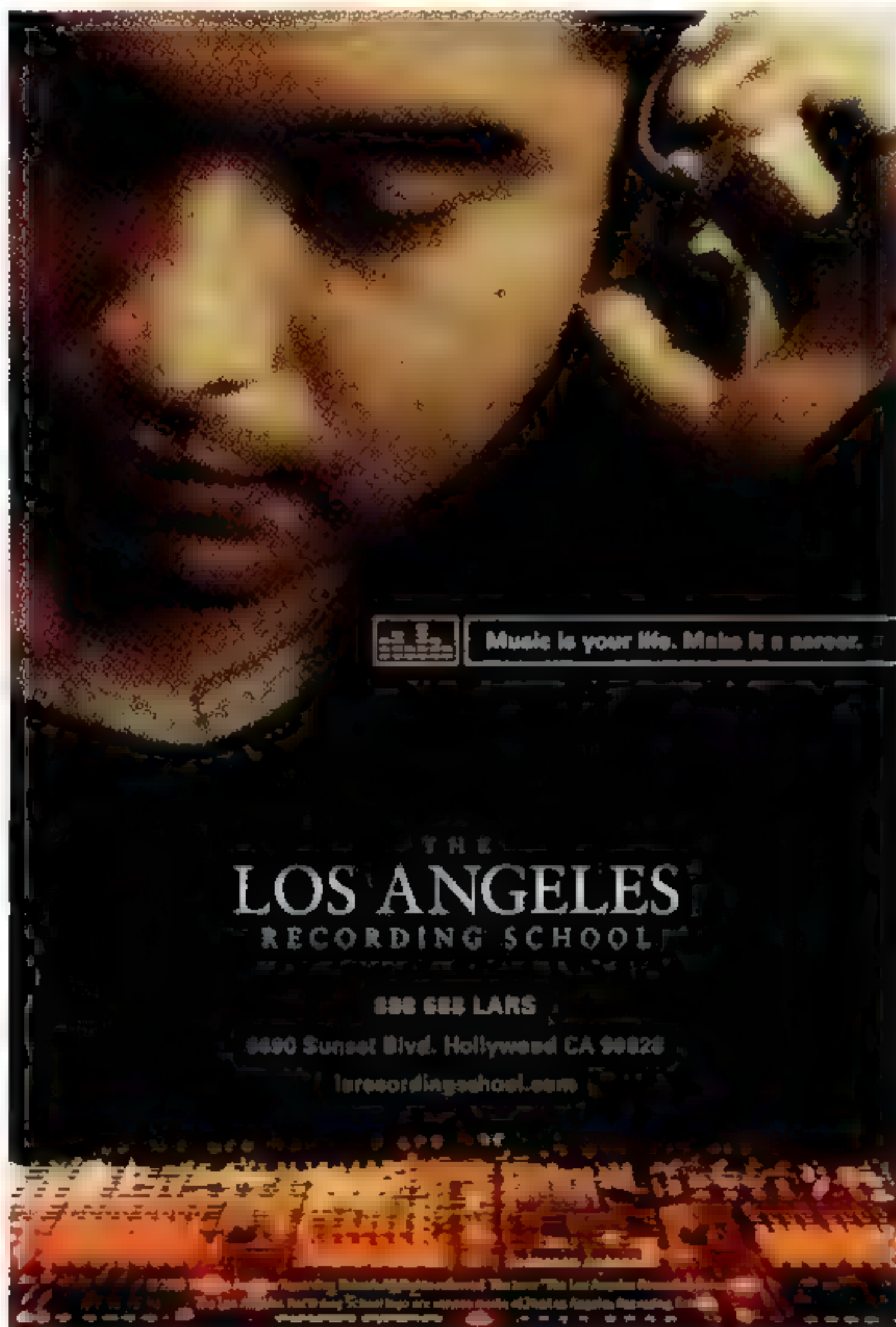
GW You were with Darrell for a long time. Why did you never get married?

HANEY It was a mutual agreement. There was no reason to fix something that wasn't broke. At one time Darrell asked me what my thoughts about marriage were and said that he'd marry me if I wanted him to. I told him

"IF WE WOULD HAVE HAD KIDS, THEY WOULD HAVE HAD TO RAISE US!"

no, because I'm not about that. My mom is a preacher, and I've always been that rebellious kid. I guess it's part of the music that I liked. I always went against the norm. The more people asked when I was going to get married, the more I knew I wasn't going to. Everybody around us was getting married and having kids, but everybody who did that was either getting divorced or having problems. Darrell and I just worked. Darrell had this philosophy that he had a one-on-one relationship with the man upstairs, and he didn't need a middleman. He didn't know to tell him it was okay for him to fuck somebody he did know.

I do have a ring that Darrell bought me. He taped it to the forehead of this Dracula doll that he used to fly onstage every night during the *Far Beyond Driven* and *Great Southern Trendkill* tours. He used to drive the riggers crazy with that thing. He'd say, "I'm not going to play today unless Drac flies!" We had our thing, and that was good enough.



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GW Did you ever discuss having children?
HANEY We said that we'd talk about having kids when we turned 30, but when we turned 30, then 32, then 33, we said we'd think about it again when we were 35. He had a great memory, and when I turned 35 he asked me about it. I told him that I really didn't want to have any, and he said, "Cool! Me neither!" If we would have had kids, they would have had to raise us! [laughs]

GW Did you ever have any rough times?
HANEY Everybody has rough times. We went through a really rough period back in 2000, but we got through it and resolved it. After that, Darrell and I were closer than when we first met. We had a lot of stuff to deal with due to the breakup of Pantera. The reason why he

did a lot of the things he did was because of the booze and what he was going through. It's real easy to crawl in a bottle and hide. When you're out on the road it's easy to lose a sense of responsibility. Out there, you've always got someone cooking for you and doing your laundry. You're in this little capsule going down the road with 15 other people. When you get home, you have to pick up after yourself. You can't just drop your clothes where you are. It's a different reality.

I understood that things were different for him when he came home. It was really hard for Darrell to come to terms with the fact that his singer and bass player weren't going to call him back. We set up a meeting in New York with Phil [Anselmo, Pantera's vocalist]

and Rex [Brown, Pantera's bassist], and they didn't show. When I read stupid things that Mr. Anselmo likes to say didn't happen... well maybe he just doesn't remember that they did. That's what's so tough about dealing with someone who is a junkie. They come out of their 12 steps and apologize to you, and they expect you to pat them on the back and forgive them. I don't think so! They're getting off easy because they don't fucking remember doing what they did that they're apologizing for. So how can they feel it? Everybody else remembers what you did and the hurt that you caused. You don't get off that easy.

GW The breakup of Pantera must have been very tough for Darrell. It was a big part of his life much longer than it was part of Phil's.

HANEY When Darrell formed Damageplan, he told me that he never wanted to start over. I told him that no matter what, he was Pantera before Phil and Rex and he will always be Pantera in his heart, even if he had to call it something different. It really sucked to have to watch him and Vinnie go through that. I was there when they lost their mom, and I know how much that hurt them. But honestly, the breakup of Pantera was worse. Vinnie would come over to the house, and he and Darrell would just go over and over scenarios in their heads trying to figure out what they did wrong. But it wasn't them. They were trying to figure out a solution, and it really sucked to watch those two crying over that and to not be able to do anything about it.

Damageplan didn't solve the problem. I remember in his final days, Darrell was calling me a lot and he told me that he didn't know what to do about [vocalist] Pat Lachman. He said, "The dude is not who I thought he was. I'm to the point where I want to fire him, but I just can't do that. I don't want people to think we're like the Van Halen brothers and hard to work with!" Pat said that he didn't want to sing any Pantera songs, but he knew what he was getting into when he joined the band. He was also treating [Damageplan bassist] Bob Zilla like complete horseshit.

Darrell had no idea what was wrong with Pat. He said, "I've given him everything I possibly can. I gave him a great place to start. I'm sorry when people walk up and go, 'Dimebag!' and he cops an attitude." I told Darrell that he shouldn't have to walk on eggshells with another singer to make him happy. He already did enough of that with Phil. It got to the point where Darrell blew up completely, and it took a lot to get him to do that. He said, "Look, if I want a dickhead for a singer I'll call up Phil Anselmo! I can at least make money with that motherfucker." Darrell had to finally tell Pat that.

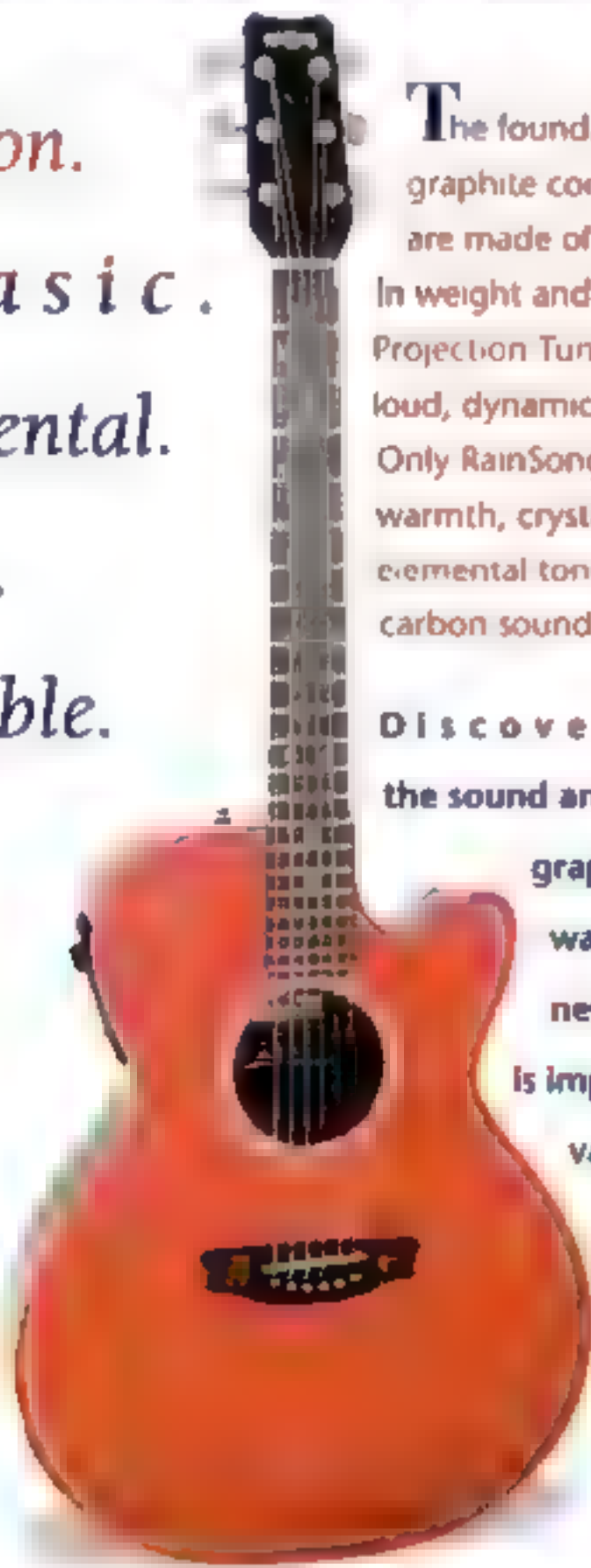
Pat loves to tell people how Darrell patted him on the back the day that he died, but I know that's not true. I've got 10 messages from that day that Darrell left me where Darrell was bitching about stuff that Pat had pulled the night before and even that day. He had had enough. He was hating it. He didn't want that. He was going, "Why am I having to start over?"

GW What are your personal feelings about Phil?

HANEY Phil will never be able to take back those things he said in *Metal Hammer*. [Weeks

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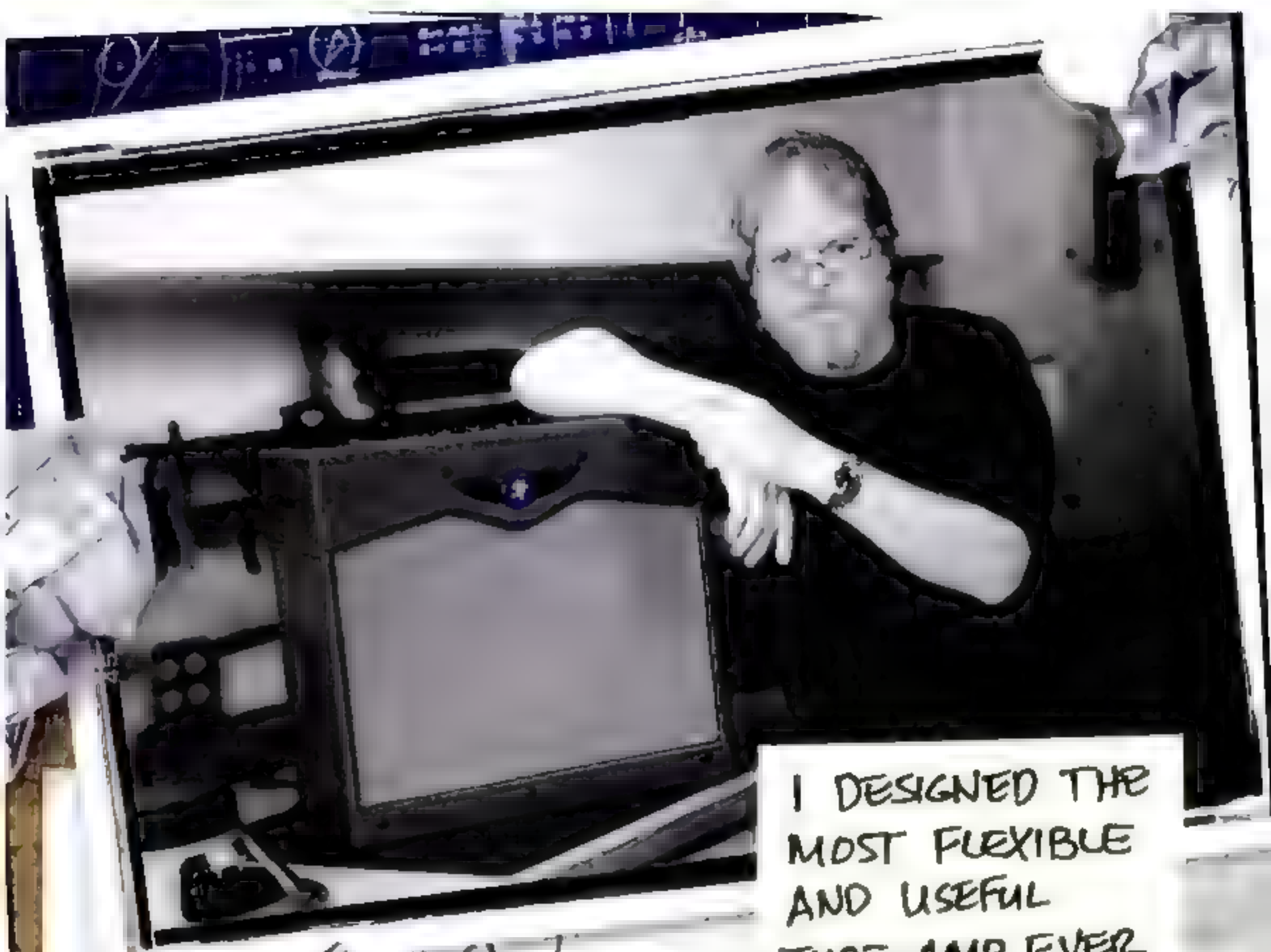
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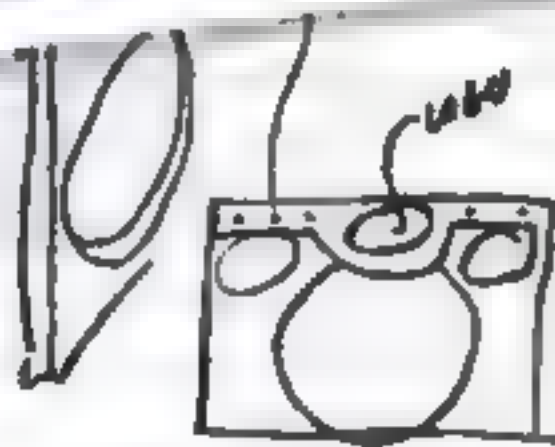
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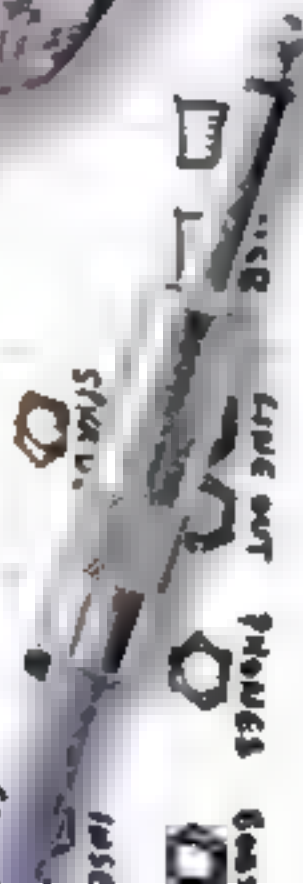
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before Dimebag was killed, Metal Hammer magazine printed an interview with Phil Anselmo in which he said, "Dimebag deserves to be severely beaten." They sent the audiotapes to Vinnie, and we both heard him say it. He said a few other things, too, that they didn't print. It's not our fault that he can't remember saying those things, you still have to take responsibility when you do that shit.

Phil is responsible for all of it, whether he knows it or not. Darrell was really upset when he found out what Phil said. He said, "What did I ever do to him?" He got a lump in his throat, and he was choking it back. I told him, "You know what, baby? You never did anything to him but love him. In his drug-induced mind, he has made you his biggest enemy

because he can't face you. I know that at one time he respected you and you were one of the most important people in his world." I know that. I know that Phil once had huge admiration for Darrell. Anybody that ever knew Darrell felt that way about him. He was such a fun-loving person.

Darrell knew I was right, but he said he just couldn't deal with Phil any more. He said Phil had humiliated and embarrassed him for the last time and that he could never be in the same room or stand onstage with him ever again. That was one of the last things he ever said to me about Phil Anselmo.

When we had Darrell's funeral, a bunch of people were calling and said that Phil was in town and wanted to come. I did not

make that decision [to bar Anselmo from the funeral]. It was a big mutual decision. Everyone in that house there that day, from our immediate family to the road crew, was against it. No one wanted to see his face. I was actually for Phil having his five minutes alone with Darrell because I wanted the last thing that Phil remembered about Darrell was him in that box. But Vinnie didn't. He said, "What was one of the last things that Darrell said? That he didn't want to be in the same room with that dude ever again." Vinnie was right, and I had to abide by what Darrell and Vinnie wanted.

QW In the VH1 *Behind the Music* episode about Pantera, you said that you told Phil you would blow his face off if he showed up at Darrell's memorial or funeral.

HANEY One thing that really bothers me is how they edited my interview for that show. They only used that one part from what I said our phone conversation was, and they took out important parts that explained what I meant. They left out the part where I mentioned how Rex told me that they had to throw ice water on Phil just to sober him up enough to tell him that Darrell was dead. I thought it would be disrespectful for Phil to show up here in that shape on that drug. I got on the phone with Phil and asked him why he never bothered to call back all those times Darrell tried to reach him. He said, "I'm so devastated." I said, "You're devastated? Your words murdered my boyfriend!" He said, "You and I don't see eye to eye," and I said, "You're damn right we don't!" Then he said, "Well, right things happen to right people." I asked him to repeat that because I couldn't believe what I just heard and he did. It just blew me away that even then, at that moment, he would still try to throw something out there to take away his responsibility for his actions. That's when I told him that if he showed up I would blow his face off myself.

The bottom line is Phil's actions led to what happened. If Phil hadn't quit Pantera, Darrell wouldn't have been playing in that shithole where that guy could get to him. The guy wouldn't have been after Vinnie and Darrell if Pantera had not broken up. It was all due to Phil's stupid, stupid actions.

QW What is your favorite memory of your time with Darrell?

HANEY Darrell didn't sleep well at night, but he'd nod out while he was watching TV. He loved to watch forensics. The second he'd go to sleep, I'd steal the remote and switch it over to something that I wanted to watch, and I'd be real quiet so I didn't wake him. One time we were sitting together on the couch and I had to fart. I didn't want to get up because it would wake him up, so I just let it slide out. After I did, I was going, "Oh my god! This smells so awful!" and I was trying to keep from laughing. About that time he started to stir, and he said, "Are you cooking something? I smell sausage." And he went back to sleep. I started laughing and then he completely woke up and said, "Goddamn it! You farted, didn't you?" I told him I was sorry, but I couldn't stop laughing. Every time I think about "Are you cooking? I smell sausage," I have to laugh. I have a lot of good memories of him, but that one is about as candid as it gets. ●

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VINNIE PAUL

He's the founding drummer of Pantera, Damageplan and Hellyeah, and the brother of Dimebag Darrell. But what *Guitar World* readers really want to know is...

What was your favorite song to jam to when you and Dimebag were kids?

—Ben Touloussa

Well, the first song we ever jammed on together was [Deep Purple's] "Smoke on the Water." We must have played that riff for hours, over and over, man. [laughs] The first time we played it together, we were totally in heaven. We both had started out on the drums, but once I got better than him, I really wouldn't let him play 'em anymore. I would walk past his bedroom and I'd see him in there with his Kiss makeup on, standing in front of the mirror, holding this guitar. I was always like, "Dude are you ever gonna learn how to play that thing?" [laughs] Then one day he walked in with his guitar and his little Pignose amp and he says, "Hey man, you wanna jam?" And I was like, "So you know how to play now?" And sure enough, "Smoke on the Water" is the riff he brought in. So we laid it down.

What was the funniest prank you ever saw Dime pull?

—Terrance Skemp

That's a hard one to answer, because he was full of them, 24/7—just all the time! Matter of fact, I wouldn't even want to nail just one down. I'll just say that Dime always found a way to keep it funny on the road and to keep people off their edge. He was always the master of pranks, and he kept it lighthearted and made people remember that we were all still having a good time doing this.

It seems like you and Dime had some crazy adventures. What was

the closest either of you ever came to winding up in jail?

—Richard Pullen

Geez. Well, we both did end up in jail a couple times. [laughs] One of my most favorite times was when this kid showed up at our show in Philadelphia with his car that he'd dedicated to Pantera. It was an old white Ford, and he had all the lyrics of our songs written all over it, plus "Pantera Forever" and all this crazy shit. He pulls up, and I'm like, "Hey Dime, let's take this for a ride." And Dime's like, "Let's do it man!" So I hop in the driver's side, and Dime jumps in the passenger side. I took off...and quickly realized we were going down a one-way street the wrong way! [laughs] Of course the first thing we go past is a police car with two Philly officers inside eating doughnuts. We just blow right by them. We turned the corner and made it all around the block. But right as we pulled back up to the bus, I slammed on the breaks. The car smashed right into the curb, the tire blew, and we came to a grinding halt. We looked up, and the guy was standing there yelling, "Yeah! Pantera's fucking up my car!" Me and Dime both jumped out, 'cause we knew these cops were coming. We hopped on the bus and got the fuck outta there. [laughs] That was a crazy one, for sure.

I love all the DimeVision DVDs. Will we see another one in the future?

—Phil Beaver

Absolutely. You know, Dime's favorite number was [in an affected high-pitched voice] three! [laughs] He coined that manner of phrasing it a long

time ago. It seemed like the number three was somehow involved in everything he did. So me and Rita [Haney, Dime's girlfriend] decided that there should be three chapters to *DimeVision*. Of course, *Volume 1* [That's the Fun I Have] is already out there, and it's an amazing tribute to him. *Volume 2* is in the works right now and should be available around late summer 2008.

I'm a big fan of all your projects. Did you feel it was better for you to start a new band like Hellyeah rather than continue Damageplan without Dime?

—Geek Fitzgerald

Oh yeah. I mean, without Dime there'd never be another Pantera or Damageplan. He was such a huge part of both of those bands. They'll forever be a part of his legacy. I knew I would play in the music business again. I just didn't know when. Then the whole Hellyeah thing fell into my lap, and it was just meant to be. It's worked out really well for me, and I'm proud of it. I know it's exactly what Dime wants me to be doing, so it's easy for me to carry my head high.

Have you had any contact with Phil [Anselmo, Pantera vocalist] since Dime's death?

—Donald "Boon" Schonstein

Nah, and I never will. I'll just leave it at that.

In your opinion, what do you think were Dime's greatest recorded riff and solo?

—Ed Christian

There are so many great ones. But the one riff that everyone will always remember Dime by is the one in "Cowboys from Hell." It's got a kick-ass southern twang



to it, with the total metal guitar sound that he always dreamed of having. It just worked out perfectly. One of his and my favorite leads that he ever played is on "Get Out of My Life" from the *Rebel Meets Rebel* record [featuring Dimebag, Vinnie and Pantera bassist Rex Brown with country music singer David Allen Coe]. It's really layered and has all these beautiful harmonies on it. It's totally ripping, and the tone that he had and the way he played it... Every time I hear that lead, I get goose bumps and my hair stands up on my arms. I feel like that about all his playing, but since you asked me to pick one, man, that'd be the solo I'd choose.

What was your favorite onstage moment with Dime?

—Mandy Pepperidge

All of 'em, really. It's hard to pick just one. I guess there was a lot of magic when we played the Monsters of Rock in Moscow with AC/DC and Metallica. We were huge fans of both of those bands growing up, and it was our first time to ever play with them. Plus, we played to nearly a million people that day, and they treated us like Led Zep-pelin. It was incredible. I will never forget that moment, that's for sure.

You and Dime always seemed very close. Were you always like that, or did you ever get into fistfights when you were kids?

—Gary Thorne

As far as I can remember back in the day, from the minute we both started playing music we had a common goal: to fuck-ing kick ass. Before that there was a little big-brother/little-brother stuff here and there, but once we both started playing music I can't remember an altercation other than one of us riding the other one's ass about getting better or taking care of business. It was always one for all and all for one.

Is there any Dimebag material in the vault that



we can look forward to hearing one day?

—Dennis Page

We've got so much music. We have all these four-track songs Dime would write about his adventures going to Taco Bell or whatever. He'd throw these things together, and we'd all catch a nut on 'em, so to speak. There's a humongous vault of that humorous stuff that we'll put out someday. I think people will really enjoy hearing that. With Pantera, we'd always laid down the exact number of tracks for the records. Our motto was always "All killer, no filler"—we wanted to make every song great and didn't want to write 40 songs and then pick 10 great ones, so there's not much of an archive with that band.

However, we do have a lot of riffs lying around that Dime wrote. He had all these things called "riff tapes," and there's an amazing amount of stuff on those. And of course we have the last Damageplan demos, which were done by me and him. We felt they were 100 percent the direction in which we needed to go. We had learned a lot from being on the road, and we felt it was the kind of material that would get us back to where we wanted to be: at the top. We definitely want to put that out sometime.

Do you remember the last thing Dime said to you?

—Troy McShane

Yeah, absolutely. The last fucking words he ever said to me were, "Van Halen." That was our codeword for "Let it all hang out" onstage. When Van Halen plays, they have a good time. Even though the music was serious, it still presented such a great party vibe. We would always say that to each other before we went onstage to remind each other, "Hey, let's not be too serious about this, let's have some fucking fun." Yeah, "Van Halen" is exactly the last thing he ever said to me, and I looked back up at him and said, "Van Halen. Let's do it man!" ☺





ROCK

harmonics and symmetrical runs. { by Andy Aledort }

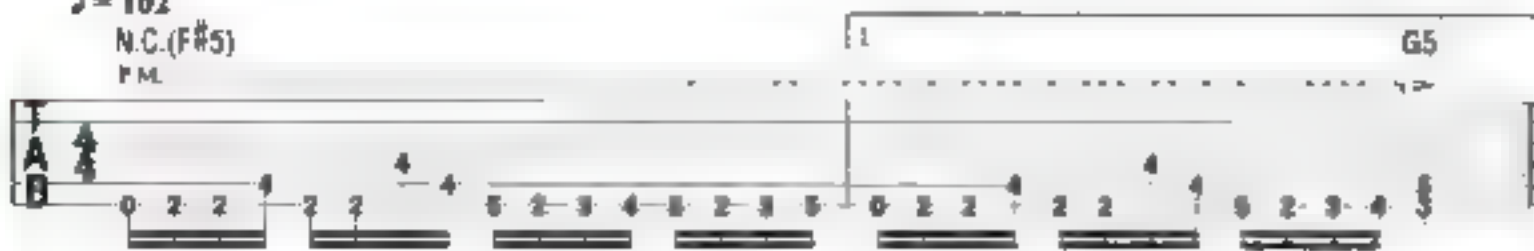
The opening riff to "Cowboys from Hell" is based on the E blues scale

GUITAR WORLD 67

1991



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The figure ends with another favorite technique of Dime's, the use of natural harmonics. A natural harmonic (N.H.) is sounded by picking a string while lightly laying a fret-hand finger directly over one of several nodes on the string; once the string is picked, the finger is lifted off it. When executed properly, a bell-like chime is produced. As shown on beat four of bar 2 of **FIGURE 3**, natural harmonics are performed on the D, G and B strings by lightly laying a fret-hand finger across these strings between the second and third frets, a little closer to the second fret (the tab number indicated is 2.4; 2.5 would represent dead-center between the second and third frets). We'll talk more about natural harmonics later.

A great example of Dime's use of chromaticism in a single-note part is the interlude/bridge riff in "This Love" (*Vulgar Display of Power*), shown in **FIGURE 4**. The line begins with alternate-picked 16th notes that outline an F#5 power chord shape on the bottom three strings. The single notes are picked with *palm muting* (P.M.), which means the edge of the pick-hand palm lightly rests across the strings down by the bridge saddles.

Chromaticism enters the picture on beats three and four of bar 1 as the notes F \sharp , G, G \sharp and

A are played in succession on the low E string. In bar 3 of **FIGURE 4**, Dime plays root-fifth power chords on the bottom two strings that ascend chromatically from F5 (first position) to Bb5 (sixth position) in an eighth-note-triplet rhythm.

Another hallmark of Darrell's playing was his use of drop-D tuning. As the guitarist once stated in one of his Riff Madness columns in *Guitar World*, "The big advantage of using drop-D tuning is you can play root/fifth power chords [on the bottom two or three strings] with just one finger, and that means you can slam harder when you're playing live. Also, if you play stuff in this tuning that you'd normally play on a standard-tuned guitar, you might accidentally come up with some cool-sounding riffs, which is how I wrote the 'Medicine Man' riff from *Cowboys from Hell*."

A great example of a Dime riff in drop-D tuning that incorporates chromatic movement is the intro to "A New Level" (*Vulgar Display of Power*), shown in **FIGURE 8**. The riff begins with a D5 power chord sounded on the bottom two open strings, followed by a succession of two-note power chords strummed in steady, down-picked 16th notes, each chord formed by barring a different fret-hand finger across these strings at a given fret. Dime plays this

one-bar riff four times, palm-muting the strings the first two times to achieve tight, "chunky" definition, then strumming the chords without muting them the third and fourth times, which produces a roaring, wide-open sound.

Another signature of Dime's rhythm guitar and songwriting style was his penchant for inventing parts with highly unusual chord shapes and voicings, a prime example being the haunting, clean-tone intro/verse figure in "Floods." (A complete transcription of "Floods" begins on page 146 in this issue.) Dime begins the song with C4m(add4), followed by a chord that may be analyzed as B2aug(add5) (see transcription bar 1). The opening chord is based on a C2 minor triad (C2 E G2) fretted in sixth

position on the bottom three strings; adding the open G string to the voicing gives the chord its add#4, and lowering the bass note one fret transforms the chord to B^baug(add5).

When playing both chords, allow all of the notes to ring into each other as you pick them individually, and be sure to fret the strings from a high angle so as to not inadvertently mute any of them with the side of a finger. When switching back and forth between the two chords, keep the index and middle fingers planted on the A and D strings as you alternate the pinkie (ninth fret) and ring finger (eighth fret).

The "Floods" bridge (see transcription bars 18-21) features unusual chord voicings that include "stacked fifths" and require wide finger stretches, specifically C#m9, Esus2 and F#9sus4. In each of these chords, a two-fret spread is used between the index and middle fingers, as well as between the middle finger and pinkie. "I often use classical guitar technique with the fretboard hand," Dime explained in a GW lesson. "Instead of wrapping your thumb over the top of the neck like you do when you're banging out open chords or bending a string, you shift your thumb down to the middle of the back of the





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FIGURE 8 makes an exercise out of a melodic "shape" Dime used often when soloing. Working out of the fifth-position A blues scale pattern, the

FIGURE 2 is a lick similar to one Dime played in his solo in "Revolution Is My Name." The line descends in four-note groups, with each successive group starting one note lower than the previous. Try playing this lick by

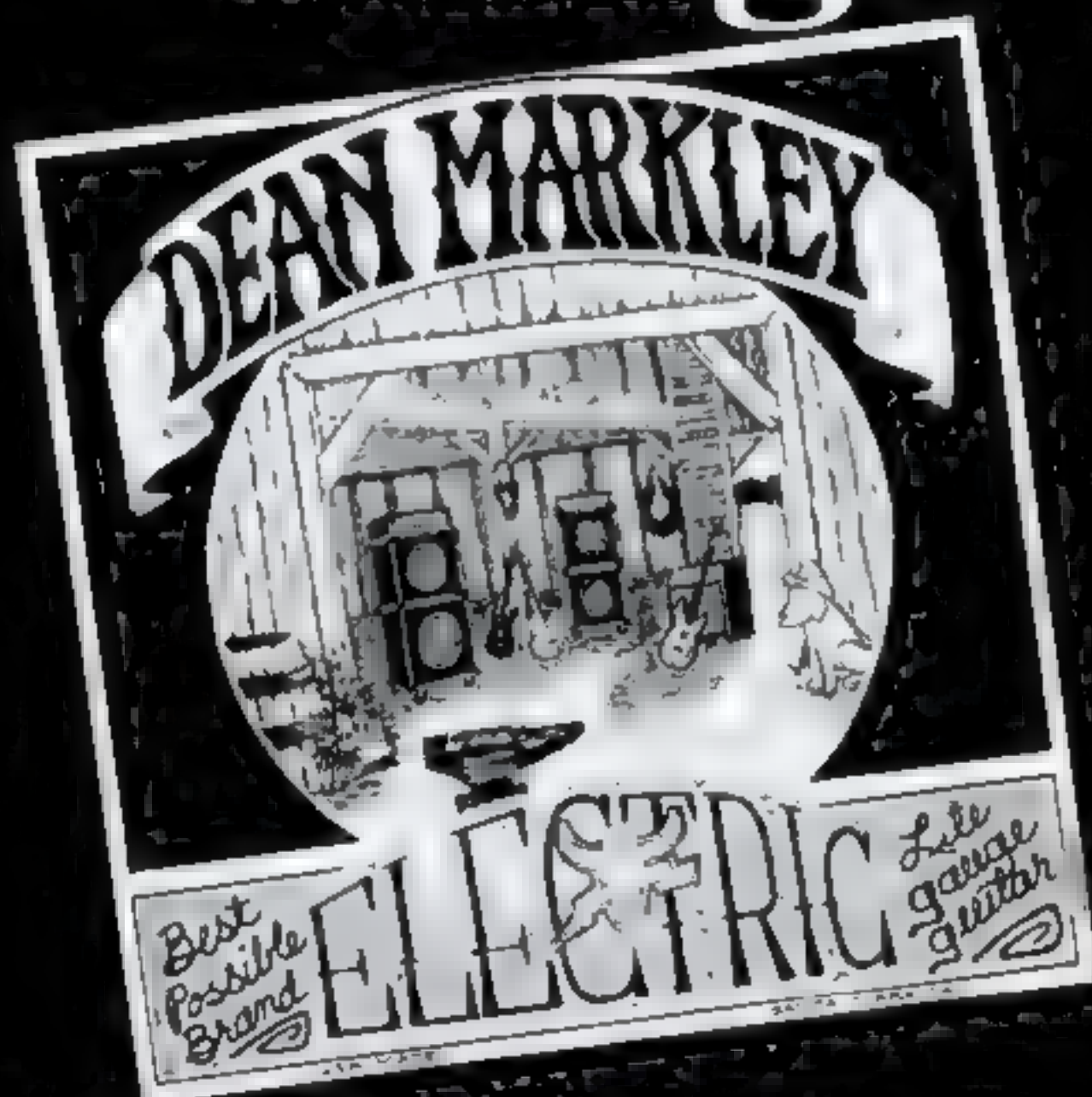
TAB 4/4

8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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FIGURE 10

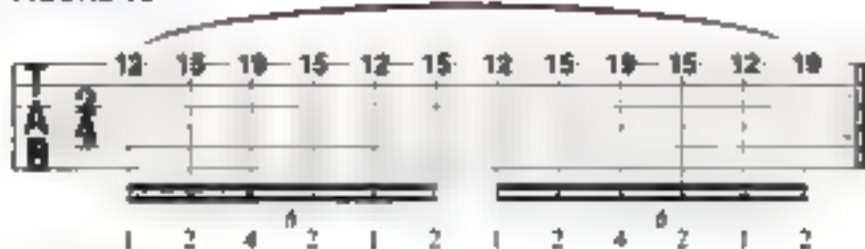
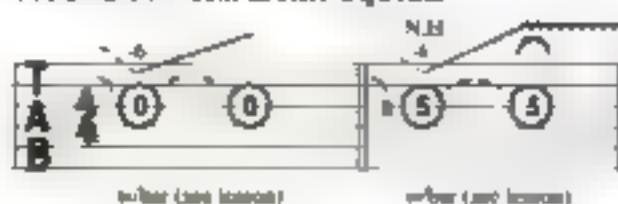


FIGURE 12



FIGURE 11 "Harmonic Squeals"



picking every note, then use a combination of alternate picking and pull-offs.

When playing a lick/exercise like this, utilize Dime's favored fret-hand position of the thumb placed on the back of the neck and the fingers coming straight down from above, virtually perpendicular to the frets.

Now let's take a look at some wide-stretch licks that are along the lines of those that Darrell liked to employ in his solos. Played entirely on the high E string, **FIGURE 10** is a combination hammer-on/pull-off lick that uses the first, second and fourth fingers to span the 12th, 15th and 19th frets and form a tap-style E minor arpeggio without

tapping. After the initial pick attack, hammer from the first finger to the second and then from the middle to the fourth. Then, pull off back to the second and first fingers and hammer once more to the second finger and pull off. This six-note sequence represents one cycle, which you can then repeat indefinitely without having to pick the string again by pulling off to the 12th fret from the second finger. The goal is to create a long, rolling legato lick that, with the exception of the very first note, is performed entirely with the fret hand. In order to keep the string vibrating and produce sufficient volume, the hammer-ons need to be firm and the pull-offs must actually pull the string slightly in toward the palm before the finger releases it.

When crafting wide-stretch licks, Dimebag often utilized a "symmetrical" approach of applying the same wide-fingering "shape" across all of the strings. To get started doing this, try moving the lick in **FIGURE 10** across all of the strings as seamlessly as you can manage.

Finally, let's look at a technique he often referred to as "harmonic squeals," or "harmonic screams." These are actually natural harmonics that are manipulated with the use of the whammy bar, either by sounding the harmonic and then depressing or shaking with the bar or by initially depressing the bar and sounding a natural harmonic as the string returns to its normal pitch.

The technique is initiated by using one of the fret hand's fingers to pull off from an arbitrary spot to an open string, most commonly the G string because it yields loud, clear natural harmonics that tend to sustain well through extreme whammy bar manipulations. As you pull off to the open string, depress the bar and then immediately release it to bring the string slowly back up to pitch, as shown in bar 1 of **FIGURE 11**. As the bar is released and the pitch is rising, lightly touch the string at a given node point that will produce a natural harmonic, such as directly above the fifth fret, shown in bar 2 of **FIGURE 11**. When doing this, you must block the other strings with the thumb and other fingers of the fret hand so that only the string producing the harmonic will be heard.

There are several node points one can touch on a string to produce natural harmonics, the most common being directly above the 12th, ninth, seventh, fifth, fourth and third frets, as shown in **FIGURE 12**. This is a technique Dime used often, and examples can be heard in "Cemetery Gates" (at 6:20, 6:30, 6:37 and 6:40) and "This Love" (at 6:21); you will also find many examples of this technique in the recordings of guitarists Joe Satriani and Steve Vai. •

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From 1990's **COWBOYS FROM HELL** to the final Pantera tour in 2001, Dimebag Darrell trusted only one man with his gear: Grady Champion, his long-standing, faithful guitar tech. (by Nick Bonnett)

BEHIND EVERY GUITAR god lurks an unseen hero: his guitar tech. Some men go through them quicker than Zak Wylde goes through a case of beer. Others, however, find the right guy and stick with him through thick and thin. Why? Because a great guitar tech is every bit as important to a player's performance, tone and peace of mind as his favorite guitar, pedal or amp. The guitarist/tech affiliations of Tony Iommi and Mike Clement, Slash and Adam Dyer, and Jeff Beck and Steve Prior are three shining examples of long-standing and, some might say, legendary partnerships.

Another dynamic duo that definitely belongs on this short, yet hallowed, list is the late great Dimebag Darrell and Grady Champion. Champion was Darrell's tech from the moment Pantera landed their record deal with Atco back in 1990 until the band's final tour in 2001 after which his peerless, metal dynasty slowly and sadly fragmented.

In remembrance of the third anniversary of Dime's untimely and tragic death, *Guitar World* caught up with Grady, the fellow Texan whom Darrell trusted completely with his rig and considered one of his dearest friends.

STUART WOOD You were friends with Dime for quite a few years before you became his guitar tech. How and where did the two of you first hook up?

GRADY CHAMPION We met in junior high. We both went to the same school. I was in seventh grade and he was in ninth. Of course, at first

we didn't really hang out because I was, like, the honors science geek and he was who he was since he was born, pretty much. Me and my friends would get on our bikes, ride down to the music store where he was giving lessons, and we'd just sit outside the store and listen to him play. We used to give each other head nods in the hallway, but we never spoke.

• The first time he ever said anything to me was at an Iron Maiden concert in 1983. I was into the skinny-tie and New Wave shit at the time. I came walking by him in the concourse while he was holding court there. He didn't know my name at the time. He said, "Dude, what are you doing here? I figured you'd be at a Duran Duran show or something, not Iron Maiden." It was pretty funny.

• We first started to become tight friends when my cover band started opening up for Pantera back in '87, during their club days. We just started hanging then and pretty much became inseparable after that.

GW And at what point did you go from being his buddy in an opening band to his guitar tech?

• **CHAMPION** From what I can remember—although the memories are pretty cloudy—my band was opening up for Pantera the night they got signed. I guess Darrell was having some issues with his guitar tech and his rig, or whatever, because the next day he called me and said, "Dude, we just got signed, and I'm done with this guy. Do you want to be my tech? Because you're the only one who knows my shit." I said, "Well, okay." And then had to tell my parents that I was going to drop out of school and go on the road with Pantera. [laughs]

GW Your folks must've loved that!

Grady with Dimebag and remnants of a guitar on the set of the video for "I'm Broken," 1994



Q **ANSWER** They weren't too thrilled. [laughs] It worked out good, though; I wouldn't trade it for anything, man.

Q That was a pretty big risk you took. Did you think it was just going to be a one-time deal or could you see it going further?

Q **ANSWER** Well, I had this gut feeling about him. Ever since the very first time I saw him play guitar, when I was 13 years old, I thought, That dude's gonna be famous one day. I always thought they were going to be something. And I told him, "All right, I'll give you a year of touring, and then I've got to go back to school or my folks are gonna kill me!" And, as you know, I never got out of that one. I got sucked into the vortex!

Q How would you say Dime's sound evolved over the years?

Q **ANSWER** Well, I'm gonna be kind of out of pocket on the later stuff, when he switched over to the Krank amps and stuff, because I wasn't really around for that. It was pretty much always just the Randall sound: the RG100s and the Century 200 heads that we used for a god-awful long time. I mean, even when he got the [Randall] Warhead, we used it only for clean sounds. The RG100 and Century 200 amps were his staple amps in Pantera.

Q He'd also drive the front-end of his amps pretty hard via his Bill Lawrence pickups and a few pieces of onboard gear.

Q **ANSWER** Yeah, he would push the mids at around 600 and 800 [Hz] on his little blue MXR six-band EQ, and then he would kind of scoop them on his Furman PQ3 or [PQ]4. He would switch back and forth between the PQ3 and PQ4, depending on what he was looking for. The whole thing was kind of like a gain booster, you know.

Q So he'd boost the mids with one and then scoop them with the other. Weird.

Q **ANSWER** Maybe, but it worked! Together, the MXR and Furman would make a gnarly EQ, with some extra gain on top of it. I remember Vinnie walking over and looking at it one day during soundcheck while me and Darrell were standing there and going, "Man, this is all wrong!"

Q Dime also used an MXR Flanger/Doubler pretty heavily.

Q **ANSWER** Yeah he did, and I'd have to say that was the most important part of his sound because he had a small doubling effect on his regular rhythm tone 24/7. It was never bypassed. Live, I would just adjust the amount of flange or doubling. We had a standard doubled rhythm tone, and when it came to leads I could experiment and do what I wanted, or throw a flange on some of his vibrato bar dives. You know, all that cool old Van Halen-type stuff.

Q So the combination of the MXR six-band, the Furman PQ3 or 4, his MXR Flanger/Doubler and his Randall RG100 and Century 200 heads were pretty much the heart of his tone? Plus his hands, of course.

Q **ANSWER** That's right. The only thing that we really expanded on at some point were his effects and his DigiTech Whammy Pedal stuff—you know, the toys. They were predominantly for experimentation in the studio, but he really loved the hell out of that first Whammy Pedal—the original model. He used that thing all the time. It was just his favorite pedal. He had, like, six of them.

Q I remember back in '98 or '99, Matt Bruck, Eddie Van Halen's guitar tech [and Guitar World columnist], called and said, "Man, we've heard

through the grapevine that you've got a bunch of those Whammy Pedals. Ed wants to know if he can buy one off of you!" And, of course, Dime went, "Fuck buying one—here, take it!"

Q I was fortunate enough to watch Darrell from your vantage point onstage on several occasions and was always blown away by how busy you were. In addition to guitar changes, tuning, and adjusting his Flanger/Doubler, you also operated a spare Whammy during the main riff in "Becoming" and rode his noise gate pretty damned hard.

Q **ANSWER** His noise gate was a really big part of it. We started off using that little Boss stamp-box gate [NS-2], then we switched to a Hush 11B before we moved to the Rocktron Guitar Silencer [HUSH]—the dual-channel model—which I really liked because it gave me the chance to go to a really tight gate. Darrell was never consistent with where he stood onstage, so I always had to watch him, because his rig

EVER SINCE THE VERY FIRST TIME I SAW DIME PLAY GUITAR, I THOUGHT, THAT DUDE'S GONNA BE FAMOUS ONE DAY.



On tour in Europe, 1990, opening for Judas Priest on the Cowboys from Hell tour. [Left:] "We took these at a K-Mart by his house. Had to be in 1981 '88. Am I that old?"

was so sensitive. If the gate was too far open and he got too near the cabinets, it would feedback regardless.

Q So you rode the gate based on not only what he was playing but also where he was onstage.

Q **ANSWER** Absolutely. It was a combination of both. We also had a necessary switch on the Randall heads that I stepped on when we wanted reverb on leads and various other parts that needed it. The heads had old-school spring reverbs built into them. Darrell was pretty much dry going to front-of-house [P.A.] until I got a hold of his rig.

Q Of the many hundreds of gigs you worked with him, are there any that really stood out for you?

Q **ANSWER** Wow, that's tough to say, because there were so many monumental gigs. The [Monsters of Rock] Moscow show [in 1991] was really special, and you just couldn't wipe the smile off his face when Rob Halford came out for the first time with Pantera and they did "Grinder." In the early days when he was first meeting his idols for the first time, the look on his face was just priceless, because he was just

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such a big fan himself. And he always was, man. He never lost that.

GW I mean, when Durrell met Ace Frehley at the Guitar World office for the first time [in 1993] he was just acting like a little kid. And when Pantera opened up for Kiss, he just couldn't wait. None of them could.

GW I was fortunate to see Dime perform live on countless occasions, and the level of his playing was always staggering. Did he ever have a bad gig?
BRANDON [laughs] There were only maybe a few times when he didn't play as well or whatever, and most of those were probably my fault. You know, something would happen on my end that would possibly make for a bad gig. On our very first European run, we had a power-conditioning unit literally go up in flames right in the middle of the set. As a result, so we had to plug straight into the head for six or seven songs. That was pretty bad.

GW What didn't Dime like when it came to guitars and amps?

BRANDON Guitar-wise, he didn't like single-coil pickups and really thin-sounding stuff. He hated seven-string guitars with a passion, too! [laughs] He also wasn't fond of guitar necks that had a really round circumference and felt like baseball bats. The Dean guitars actually started out that way, but on his blue one [Dime's legendary lightning-bolt ML] the neck is kind of a V shape. He was really into that kind of neck. And he always looked for solid-state amps.

GW What was his attraction to the solid-state amp sound? Its immediacy?

BRANDON Well, evidently the RG100 was the head he won in a guitar contest when he was a kid, and he never looked back. I think the sheer ruggedness of them probably had something to do with it, too, and I gotta hand it to those old Randalls: I don't think I had one of them break down ever, and those Century 200s probably did four world tours. If we had something up there that was always breaking down, I'm sure he would've quickly found something else to go with.

GW He was obviously a huge fan of the Floyd Rose whammy bar system, too, right?

BRANDON Absolutely. He hated Kahlers. "Too smooth, dude." [laughs]

GW How would you compare his studio sound to his live tone? They seemed pretty similar to my ears.

BRANDON Yeah, he pretty much used his live rig in the studio. The only thing I can say about the studio was that he just played more tracks. He'd double a rhythm or sometimes even "quad" a rhythm. And sometimes he'd throw down three of them—one down each side [left and right] and then one down the center. He could do that with ease because he could play that tight with himself, and that definitely fastened things up and made for that monster sound on tape.

The only other difference would be the array of pedals and effects he used in the studio when it came to his solos and lead work.

GW Dime was a big fan of hunting for gear in pawn shops, wasn't he?

BRANDON Hell yeah, he loved doing that. He had boxes of pedals. He would buy anything and everything when he went pawn shopping. If there was anything he thought could possibly be cool, he'd get it.

Early on in our relationship, he took me out pawn shopping with him, and as it was my first time doing it with him, he gave me the low-down. He was like, "Hey look, man. I'm gonna break a string on this guitar, tell the dude it's broke and we're gonna buy it for less than he's got on there." I understood that, but I kind of blew it once. He found this old Roland Phase that had to weigh, like, 10 pounds. He plugged it in, and I said, "Dude, that's God!" He gave me a nice blackjack-style slap on the ass as if to say, "Shut up, fool! I'm trying to get this thing for cheaper and you're just about to make the dude jack it up!"

GW So breaking a string was his standard MO to try and get the price down?

BRANDON Yeah, he'd just go in there and pop the high E string. Most of the time it didn't take much effort, because on most pawn shop guitars the strings are pretty much ratted through. So if he found an old acoustic or something that he wanted to goof around with, he'd quickly break a string on it and tell the owner, "Man, the bridge is all messed up or something." And, the guy at the store wouldn't have any idea what he was talking about, so he'd drop the price.

GW Were there any memorable treasures or oddities he unearthed on his pawn shop expeditions?

BRANDON Well, he found an Echoplex, and that was a lot of fun. As for weird guitars, he had a bunch of different Dean- and Washburn-style guitars. My favorites were the ones he covered in fur. In fact, I've still got one at my house that he wanted me to fix, but it obviously never got done. I remember saying to him, "Dude, how do you expect to play on this thing?" He said, "Whaddya mean?" And I said, "The fur's like three inches long."



[above] circa 1994: (top) For *Beyond Driven* (1994-95) "Not quite sure what 'Almost Buddy Holly' just meant... unless he had just come off of a bad flight."

I'm gonna have to get an electric razor and shave some of it down!"

GW He was an incredibly positive guy. Did anything ever bum him out?

BRANDON To be honest with you, no. Things could happen and you just wouldn't have any idea that he was going through something, because he was always so upbeat. He kind of prided himself on it, too. There were times I would be down about something, and he'd be like, "What the fuck is wrong with you?" I'd say, "Oh man, I've got this and that going on," and he'd just go, "Snap out of it! Let's go have a good time! Fuck that!" He was always the cheerleader, you might say.

GW Did he ever break any gear apart from the guitar in the "I'm a Fool" video?

BRANDON No, not really. If, say, a volume pot was going bad on a guitar, he would beat on it until it went out to make sure that was the problem. But he never really broke anything. He did kick his amps over one time, though, back in '99, I think. Pantera were doing a live broadcast for a radio station and something went wrong. It was probably the monitor, but he kicked the backline over! It was right off the bat, too, at the start of the show. So I was like, "That was real smart. This is going out live! Now watcha gonna do?" I just ran back there and



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pieced it back together and got it going again as quick as I could. He went from full stacks to half stacks real quickly that day.

GW You sent us a cool photo of you and Dime with the guitar he smashed in the "I'm Broken" video (see page 73).

CHAMPION That was taken right at the very end of the all-day video shoot, right after he had smashed the only guitar that we'd brought with us. We drilled holes into it at strategic places, so that he just barely popped it on the strap and it broke in all sorts of pieces. Then they wanted to do another couple of takes, and I was like, "Shit, dude! It's the only guitar we brought. Let's try and put it back together without strings on it and see what happens." It was pretty funny, because he had to do those

last two takes with the guitar gaffer taped together. I think there's a brief clip toward the very end of the video where you can tell that the guitar's taped together. You have to look really closely, though.

GW There's some cool news footage of you jamming on a parade float with Dime and Vinnie. [Go to guitarworld.com/panters_stars to see a clip.] What's the story behind that?

CHAMPION Vinnie and Darrell wrote a song for the [hockey team] Dallas Stars in 1999. The song had a "Cowboys from Hell" type of riff, with some good chugging in it. The Stars were skating to it, and when they won the Stanley Cup that year, Pantera got asked to play in their victory parade.

So me and Kat [John Brooks], Vinnie's drum

tech, went down to set everything up. The floats started rolling around the corner to go down the parade route, but the band still hadn't shown up, and everybody was thinking that they weren't going to be there. All of a sudden, a limo comes screeching up and Darrell and Vinnie jump out. Dime says, "Rex [Brown, bassist] is sick, man. You're playing bass." I was like, "Okay!" That's how I lucked out on that one.

GW I'm sure you've got a slew of funny Dime stories. Would you mind sharing one with us?

CHAMPION Back in '87 or '88, I had wrecked my car, so my father brought home a 1981 Chevy Citation for me. I went to pick Darrell up in it, and the first thing he did when he got in it [laughs] was punch a hole in the dashboard right above the glove box. He was like, "This thing's a fucking wreck!" We decided it was definitely going to be the car for running over mailboxes and small shrubbery. We'd get drunk and go out and do some damage.

This one time, we were driving past our old junior high school and they'd put up a brand-new parking sign. It was on two posts rather than one, so it wasn't like we could just knock it over and drive off. We figured we'd really have to get some momentum to do the job, so we backed up into a neighbor's driveway across the street and floored it. We hit the sign, but all we did was bend the sign over. My car was stuck on it, sticking up into the sky at a 45-degree angle. And since it was front-wheel drive, we couldn't get the car down. Dime was like, "What the fuck are we going to do now?" It's a wonder we didn't get arrested that night, because it took us a good 45 minutes to get my car off the thing!

GW Dime touched countless people, not only through his guitar playing but also through his humor, outgoing nature and kindness. How would you sum him up?

CHAMPION Well, his guitar work stands up for itself. As a human being, he was just the greatest. He did so many nice things for people. For example, me and my wife were living in this older house. We'd just had our first son and the air conditioner went out. He called me and asked me to come do some stuff in the studio, and I was like, "Sorry, bro, I've got to figure out what I'm doing here. I think the whole system is out." The very next day, this company came out, pretty much ripped my whole house apart and put a whole new central A/C system that Dime had just gone ahead and paid for. I went, "Dude, I can't pay you back for that," and he just goes, "You don't gotta pay me back for that. We just gotta keep that baby cold!" That was typical of him. Like I said, he was the greatest.

I had to be powerful when I was going over to my house for a Dallas Cowboys game or something, though. He'd invariably be late, and just as I would be saying to myself, "Man, I don't think Dime's gonna show up," all of a sudden he'd pull up and drive onto my front yard, with his bright lights right up by the living room window. All you'd here was his horn honking and him shouting, "I'm here!" And I'd be going, "Can you park in the driveway, dude?" He was always the life of the party. Always.

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READER'S POLL

— Dimebag Darrell rules the Hall of Fame, Mellyeah get the “hell yeah” for Best New Talent, and Led Zeppelin fly high as Best Comeback. You voted, we counted. Here are the results.

Nº 1
GUITAR WORLD
Hall of Fame
DIMEBAG DARRELL

LEAD ZEPPELIN	18%
MELLYEAH	17%
THE BLIND	7%
THE LIFES	4%



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- COCKE VAN HALEN 10%
- JIMMY PAGE 5%
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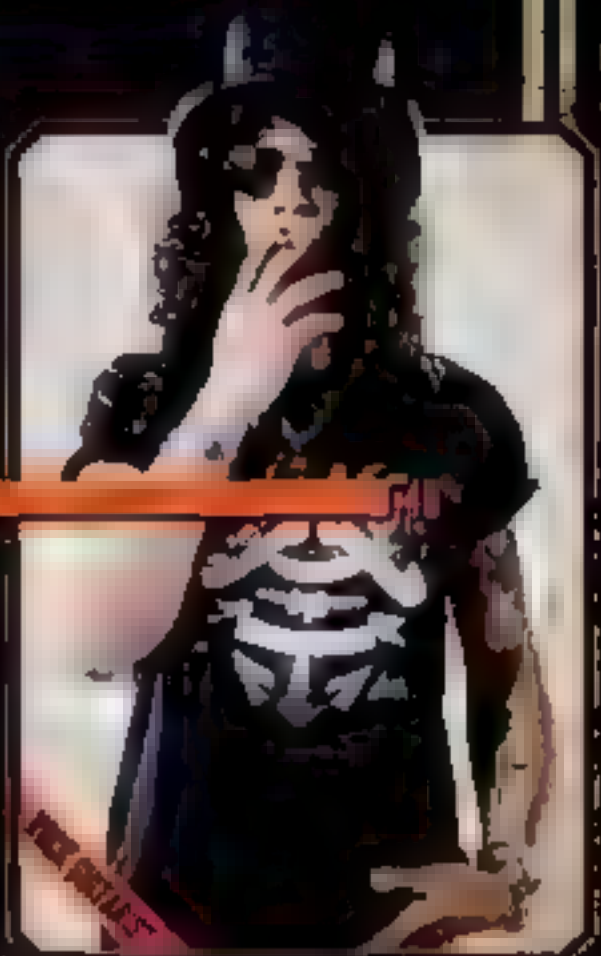


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- DAVE BRIM 12%
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- JACK WHITE 7%



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- ZACK VENGEANCE/SYNYSTER GATES 10%
- MATT POSE 0%



Nº6 Best SHREDDER

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- STEVE VAI 25%
- BUCKETHEAD 18%
- JONAS 10%
- JOHN PETRUCCI 14%





Nº7 Best METAL ALBUM

Megadeth - <i>Wasting Breath</i>	27%
Orzy Osbourne - <i>Black Van</i>	26%
Hellyeah - <i>Hellyeah</i>	25%
Avenged Sevenfold - <i>Avenged Sevenfold</i>	13%
High on Fire - <i>Death Is the Common Denominator</i>	4%



Nº8 Best EXTREME METAL ALBUM

Machina Head - <i>The Machine</i>	40%
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Simone Borgir - <i>II Siete Maschi</i>	10%
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Nº9 Best ROCK ALBUM



Velvet Revolver - <i>Lingua</i>	23%
Led Zepplin - <i>The Song Remains the Same</i>	24%
Foo Fighters - <i>Echoes, Silence, Patience & Grace</i>	21%
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Rush - <i>Snakes and Arrows</i>	14%



Nº10 Best ALT ROCK ALBUM



White Stripes - <i>All Tomorrows</i>	26%
Atreyu - <i>Lead Sails Paper Anchor</i>	27%
Emmure and Cambria - <i>No World for Tomorrow</i>	20%
Thrice - <i>The Alchemy Index</i>	5%
Angels and Airwaves - <i>Empire</i>	5%

Nº11 Best SHRED ALBUM



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Nº 13



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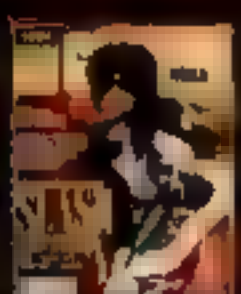
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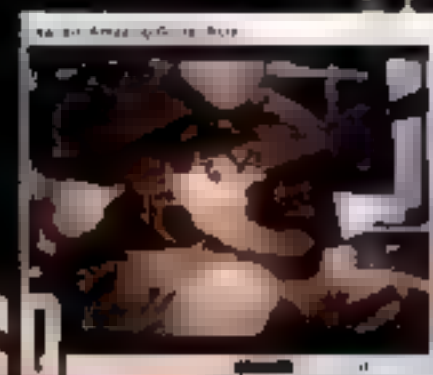
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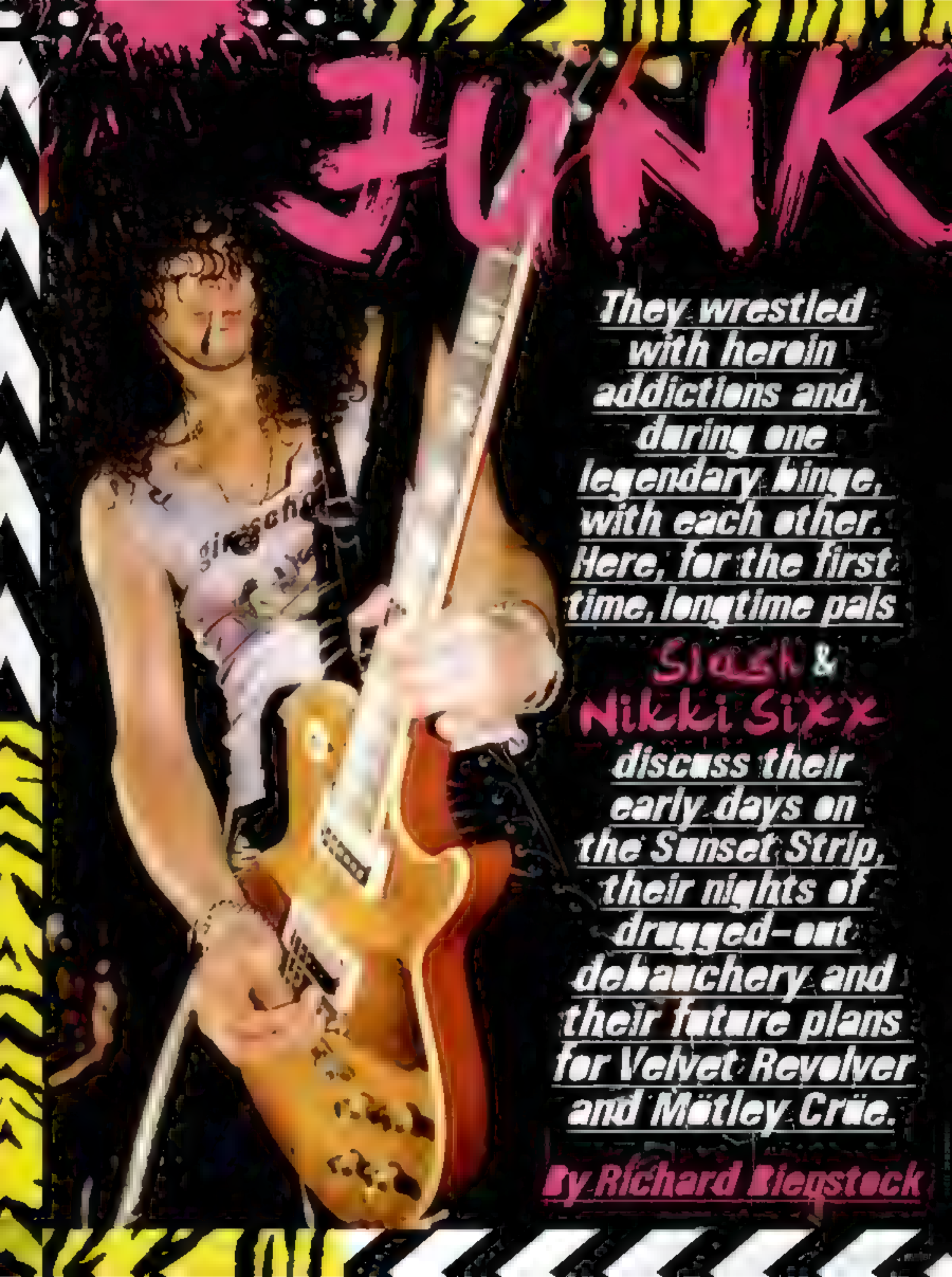


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*Slash &
Nikki Sixx
discuss their
early days on
the Sunset Strip,
their nights of
drugged-out
debauchery and
their future plans
for Velvet Revolver
and Mötley Crüe.*

By Richard Biegstock

BONNID



This past year saw the release of several high-profile rock and roll books, though few, if any, sealed the same decadent and debauched heights of Slash's self-titled autobiography (HarperCollins) or Mötley Crüe bassist Nikki Sixx's *The Heroin Diaries: A Year in the Life of a Shattered Rock Star* (Pocket). Both artists

have throughout their careers embraced the "sex, drugs and rock and roll" doctrine in excelsis, while managing—sometimes just barely—not to kill themselves in the process. In *Slash*, the former Guns N' Roses and current Velvet Revolver guitarist traces his life from childhood to the present day, while Sixx's more focused

primary on personal diary entries that span a single year, from Christmas 1999 to 1997.

It was during this period of time, in the fall of 1987, that Guns N' Roses, having just released their debut album, *Appetite for Destruction*, served as the opening act for Mötley Crüe, then a multi-platinum juggernaut, for a leg of their

worldwide tour. *Guns, Girls, Guns* was. Through this and other events recounted in each of their books, it is revealed that in addition to a musical camaraderie, Slash and Sixx, two Los Angeles-area night-don who run as close to the lightning, have a decades-long friendship that produced their time on the road together, and even (a-



RACISTAGE IN 1987



GIRLS, GIRLS, GIRLS RECORD RELEASE PARTY



LIVE 1987

"We approached everything from the perspective of a quarterback—break his arms and legs,"

ues to this day. (Slash even provides commentary in *The Heroin Diaries*.)

In this *Guitar World* exclusive, the two musicians recount how their paths crossed in L.A. in the early Eighties, the infamous Mötley/Crüe tour and the fateful night in the winter of '87 when Sikk, after partying with, among others, Slash, overdosed on a mixture of drugs and alcohol. They also dis-



SIKK IN 1981. (INSET) THE HEROIN DIARIES COVER

cuss their plans for 2008 and together attempt to decipher, once and for all, the mysterious case of the "unidentified testicles."

GUITAR WORLD: How did you two meet?
SLASH: I can recall just seeing Nikki around town when I was a kid. In the early Eighties, the Mötley guys—Nikki especially—were sort of the kings of L.A., and you'd see them all over the place. By the time Guns were recording *Appetite for Destruction*, he and I had become friends. We hung out. And it was almost as if we'd known each other for years.

GW: Nikki, what were your first impressions of Guns N' Roses?

NIKKI SIKK: I remember thinking they were a very honest band. And I liked Slash straight away because he's what I call a salt-of-the-earth guy. He's an old soul, just a wonderful man. And on top of that, he's a great artist. I took an interest in Guns very early on. In '87, when most people still didn't know who they were, I was like, "Wow, these guys are cool. Let's bring them out on the road. I got the rest of the Mötley guys into them, and we took them on tour. I got to know Duff [McKagan, bass], Izzy [Stradlin, guitar] and Steven [Adler, drums], but not really Axl [Rose, vocals]. To me, Axl was just a sweet kid who was the lead singer in a band of guys who were my friends."

GW: Slash, you write in your book that some classmates of yours at Beverly Hills High School first turned you on to Mötley Crüe.

SLASH: I was in a "special" program at the school called Continuation Education, and there were these three girls—total rocker chicks with ripped

shirts, makeup, tight pants, all of that—that were all about Mötley. This was probably around 1981 or so, before the band had a record deal. They had just come out with the indie version of *Too Fast for Love*. I have this vivid memory of Nikki and Tommy [Lee, drums], all decked out, with their heels and leather and teased-up hair, the whole nine yards, hanging out in front of the school, smoking cigarettes. And these girls ran out to meet them, and they were excited. [laughs] Nikki and Tommy gave them all these posters and flyers to hand out. Basically, these girls were gonna do whatever they told them to do. I think it was that same night that I went out to [Sunset Strip club] the Whiskey and saw Mötley play for the first time.

SLASH: [laughs] You know, as sad as it sounds, the concept of marketing has always intrigued me. Back in those days I would look at a telephone pole and think, "That pole is covered with flyers on Friday, but on Saturday they're gone. So I would say to the other guys, 'We have to get our flyers higher than everyone else's, because some guy who's making minimum wage to clean off that pole isn't going to climb a ladder just to

get it up and down. So that will give us multiple impressions.' And the band would look at me and go, 'What? We'd stand on each other's shoulders and get our flyers way up there. And they'd stay there for weeks.'

GW: So these girls were, to some extent, walking telephone poles.

SLASH: Yup. They were "marketing." Street Team 101, way back in the day!

GW: Slash, what did you think of the show you saw at the Whiskey?

SLASH: The thing I remember most





**ve of, Don't just
too!"—Nikki Sixx**

was the band's impact. They had the audience in the palm of their hands, and they had a production going that was as professional as you could get at the Whisky. They had the flash pots, the lights, the drum riser, all the blood [laughs], the outfits and everything. Back then, Van Halen was the band that really defined the L.A. scene, but as cool as they were, there was an element to them that was so gitty that I couldn't stand. And that spread across L.A. when they took off. When Mötley came out, it was something that was pretty different. They were a little bit more hardcore, and that appealed to me. I later came to understand how Mötley was something that Nikki put together, and he was the guy that really had a vision and made the whole thing a reality I respected that about him—the drive that he had. And they got signed right after that Whisky show, I think.

SIXX I remember back then, somebody in my band saying to me, "Bro, we're doing three nights at the Whisky. We made it!" And I said, "Made what? I wanna sell out the Forum. I don't care about the fucking Whisky A Go Go." Everything Mötley did in those days was always, at least in my eyes, a stepping-stone to something bigger. We approached everything from the perspective of, Don't just tackle the quarter-back—break his arms and legs, too!

OW Slash, a few years after that you worked briefly at Cherokee Studios, in Hollywood, at the same time that Mötley Crüe were there recording *Theatre of Pain* [1985].

SLASH The studio hired me as a gopher. On my first day there, they gave me a hundred bucks to get some booze and cigarettes for Mötley. And I remember I was on my way to the liquor store and I just thought, Oh man, I can't do this. I pocketed the cash and never went back!

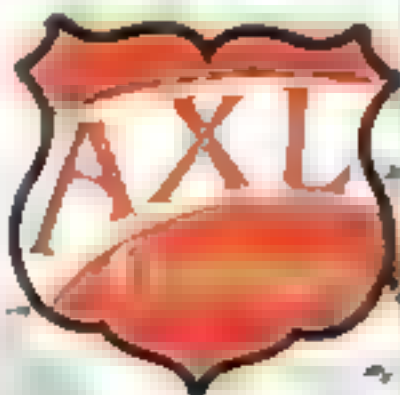
SIXX That is amazing. I never knew that. That is so great.

SLASH A few months before that, actually, Steven [Adler] and I went to Cherokee to watch them record. This girl Steven

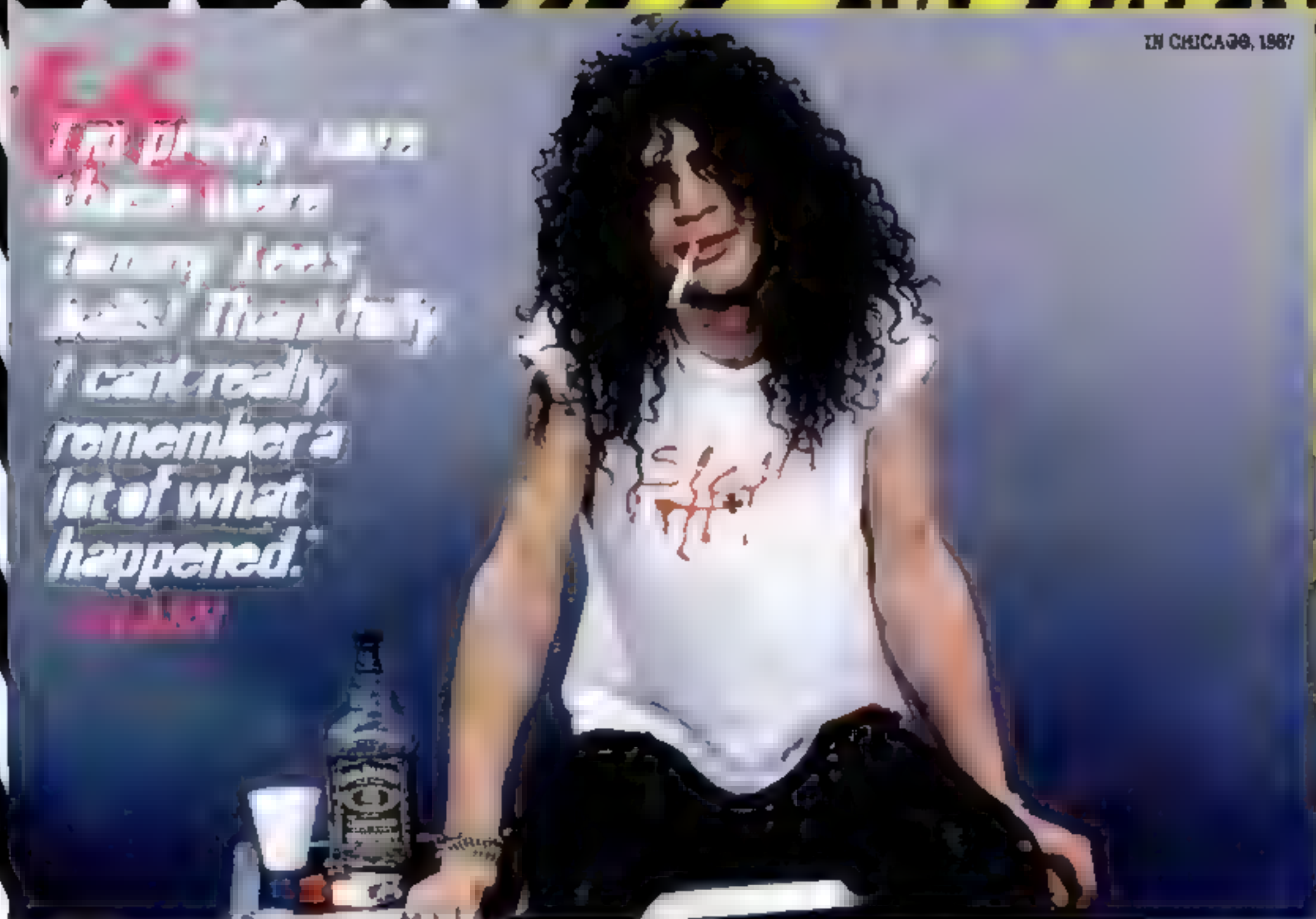
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was dating got invited down to the studio after running into one of the Mötley guys on the street somewhere. So me and Steven and my girlfriend went with her. When we got there they let the girls in but made us wait outside! They were only in there a little while, but we were sort of pissed off. We could only assume that the Mötley guys did everything they possibly could to defile our girlfriends.

SIXX That sounds about right.

[laughs] But I'm sure it was nothing personal. The truth is that it wasn't only their women we did that with.

GW In 1987, Guns N' Roses went out with Mötley as the opening act on the *Girls, Girls, Girls* tour. There's a great story in both of your books about one night on the road when the two of you had a shot-drinking contest, which led to a wrestling match, which led to an impromptu photo shoot.

SLASH In something of a Jack Daniel's stupor I decided to take on Nikki, who's much bigger than me. We wrestled around the bar, and at some point he ended up on top on me. When I woke up the next morning, I had this fucking excruciating pain every time I turned my head. It turned out I had dislocated four vertebrae in my neck. I had to spend the rest of the tour barely moving onstage and going to chiropractors in every fucking city.

SIXX I do feel bad about that. But that's like an endearing thing I do with my friends. I like to wrestle with them.

GW There's a discrep-



(BELOW) COVER OF *SLASH* (LEFT) DUFF McKAGAN, SIXX AND SLASH



ancy in your books as to how that night ended that I was hoping we could clear up here: Slash, you write that following the drunken wrestling, you passed out, at which point Nikki and Tommy decided to take some photos of you with Tommy's balls resting on your chin. Now, Nikki, in your book Tommy himself says it was actually your balls in the photo. What gives?

SLASH All things considered, I'm pretty sure those were Tommy's balls! But I might be wrong, because I only saw the photo after the fact, and thankfully I can't really remember a lot of what happened. [laughs]

GW You couldn't decipher the balls from the photo?

SLASH Well, before that night I hadn't seen either Nikki's or Tommy's balls at any angle. So, no, I couldn't. Either way, it doesn't fucking matter. It could have been a roadie's balls for all I care. It makes no difference—being teabagged is being teabagged!

GW And so the owner of the testicles in question remains a mystery.

SIXX You know what? Now that I think about it, I'd like to say that those were definitely not my balls, because my balls have never been near Slash's face. In my aging years it makes me more comfortable to believe that. [laughs] I'm just surprised that Slash admits that we



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did something that stupid!

GW I'm sure you had a good reason.

SLASH We did, actually. If I remember correctly, Slash used to constantly lose his tour laminate. And as a goof we made up this rule on the road that if someone lost a tour laminate, that person would be fined \$100 and have to wear whatever new one we gave them. So that photo became Slash's new tour laminate!

SLASH That was really a good tour though. Here were two groups from L.A., one that was reaching the height of its fame,



CRÜE AND TOUR PLANE, 1987

and one that was just a scrappy little band, first starting out. But we were really similar in attitude. It was very anarchic, and neither band took any shit from anybody.

SLASH Slash and I had a sort of younger brother/older brother thing going on during that tour. I loved being around him because Slash, much like myself but even more so, *really* didn't care what anybody thought. Now, I've always had the business brain as well, and being in Mötley Crüe, someone had to steer the ship. But Slash was just a kid then—he was something like 21 years old—and he just wanted to do his own thing. You look at a guy like that and it's like, I admire that. I wanna be that. But of course, you can't. Only he can.

GW Nikki, probably the most intense section of your book is where you describe the events of the night of your overdose, at the end of 1987.

SLASH For me personally, I think I was just coming to the end of my rope. I was running out of ways to try to entertain myself—or perhaps, kill myself. I was completely falling apart at the seams. Mötley had been on tour for most of the year, and I had just come back from a trip to Hong Kong. And the only thing I could think about on that flight home was landing in L.A. and scoring heroin. I met my dealer at the airport, jumped in a limo, shot up and went home. I called all my friends, said, "Let's go out" and jumped back in the limo. I had fixed a few times on my own, then picked up [late Ratt guitarist] Robbin Crosby and got high again. By the time we picked up Slash, I was already pretty blasted. I may have actually been out of heroin by then. But I did have a beaver-skin top hat that I had bought for Slash. I picked it up on tour and gave it to him that night.

So we went out to [L.A. rock club] the Cat-house, and then back to Franklin Plaza, where Slash and Steven had rooms. We just kept taking it further, and it reached the breaking point for me. You take someone who hasn't slept, who's been on the road for almost a year and whose health is falling apart, and mix that with heroin and pills and cocaine and tons of alcohol, and what happened kind of makes sense. My body just gave out.

SLASH I had already passed out when Nikki OD'd. But my girlfriend at the time managed to wake me up and get me in the shower. I was just, for some reason, really fucking belligerent and thrashing around and this and that, until finally I sobered up and realized what had happened. The paramedics came and they shot Nikki full of adrenaline and took him away. And that was basically it. And I had to live with that for a while, because, of course, according to everyone it was all my fault. But I'm one of those guys, everyone always blames everything on me! The next time I saw Nikki, he was sober. And that was sort of a harsh contrast, considering I was still at full tilt.

SLASH I had actually not known that some people had blamed Slash for what happened until I was putting my book together—which was interesting to find out, because I remember that, after I got clean and was doing *Dr. Feelgood* [1989], Slash and I didn't talk that much for a while. It wasn't for any particular reason, but there was one time we did talk on the phone and it was this weird, kinda, "Hey man, how you doin'?" It just felt

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different, and now it makes sense. But all that shit came from business people. It was never the way I felt.

GW What is your relationship like nowadays?

SLASH Nikki is my bud. He's one of the few people that I've known through all this who I really like and who's a genuine guy. We don't see each other too often, but we keep in touch, text back and forth and all that. I've always had tons of respect for Nikki. He's a survivor, and he's the real deal when it comes to rock and roll.

SIXX I love it that, like all good friends, Slash and I won't talk for a while, and he'll be doing his thing and I'll be doing mine. And then out of the blue one of us will contact the other and we'll talk about stuff and catch up. Actually, we used to go shoot guns together.

Slash is a good guy. He's a good dad and a good musician. I'm very proud of him.

GW What did each of you get out of writing your books?

SIXX A lot of addicts who have read my book have said to me, "Wow, man, you painted it so clearly. That's what it was like for me, too." But that's just drug culture; it is what it is. But from a psychological standpoint, what I found very interesting about going back through my journals was all the questions I was asking: How could my father not love me? Did my mother abandon me? Did I do something wrong? My addictions became a way of numbing all of this. What struck me the most about reading the diary entries was the fact that I was asking questions, almost asking for help,

in the entries themselves. Twenty years ago I was asking the questions; I just didn't have any answers. Now it's like, yeah, I get it. I understand why there was that hole inside me.

SLASH My reason for writing a book has nothing to do with my story, really. My story I could give two shits about, and I don't think it's really all that interesting or unique, so to speak. I needed a vehicle to get some shit straight on my behalf that has to do with Guns N' Roses, because it's really gotten out of hand in the last few years. There's a lot of interfacing and speculating going on about Guns, and nobody knows fuck all what they're talking about. And I think it just finally came to a head with me. Especially because Velvet Revolver is out there, fucking pretty high profile, and I do a lot of press for that band and always wind up having to answer all these questions about Guns. And then there was a period where Velvet was off the road, and we were all off in our own corners doing our thing. All this shit started brewing about my quitting the band and the supposedly "imminent" Guns N' Roses reunion. It was reported on so matter-of-factly that even the guys in Velvet Revolver thought it was true. That hit too close to home. So I think the book was a good vehicle to get all that stuff out of me, so people can stop asking those questions.

GW What do each of you have coming up in the near future?

SLASH I've got another Velvet Revolver tour, and after that I want to go right back into the studio and cut another record with the band. I've also been thinking about doing a project, like a solo thing, where I take a bunch of different people I've played with over the years, and also some people who I haven't worked with yet, and record a song with each of them. It'll be something that will really showcase my guitar playing. So that's in the back of the mind, though it's been pushing its way to the forefront.

GW Nikki, any chance we'll see anything from Mötley Crüe in 2008?

SIXX In a perfect world, yes. Too bad we don't live in one! No promises, but we can be hopeful.

GW Tommy Lee recently quit the band over a management dispute. If Mötley were to do anything, do you see him being a part of it?

SIXX Tommy quit based on the words of his manager, who ripped us off, and really ripped him off, too. On top of that, the guy tried to blackmail our band. So we had it out, and since this was Tommy's guy, Tommy took it personally. And that's sad, because you'd think he would say, "Nikki, Vince [Neil, vocals] and Mick [Mars, guitar] have been with me most of my life. This guy did something to them, and I'm gonna stay with the gang." But that's not what happened. The decision for him to quit the band was not a wise one, but it's a decision he made. And so I said okay, because there's nothing I can do. I can't let this other guy fuck us over. That's not right. So Tommy's no longer in Mötley Crüe.

But we'll do something again, because Mötley satisfies something inside of me. It's that magic that you very rarely get. Slash got it with Guns N' Roses, and he got it again with Velvet Revolver. I got it with Mötley, and I got it again with my new band, Sixx:A.M. You just keep trying to get that fix. □

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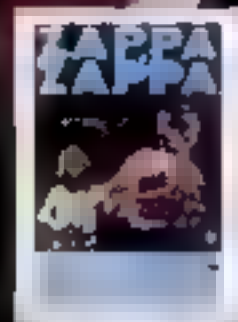


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ONE THING I try to do in my playing is economize hand movement as much as possible. More often than not, I'm singing and trying to have a visual dialog with the

audience while also playing rhythm guitar, which limits my ability to look down at my hands and control my instrument. I've seen some great players like Robert Fripp literally fly all over the neck effortlessly, but I don't have that much time to watch what I'm doing, and even when I'm not singing I still try and minimize my fret-hand movement.

Many years back, I noticed that many of my songs incorporate a progression where a root/fifth chord shape played on the A and D strings, like the E5 in **DIAGRAM 1**, is followed by a chord played one fret higher and one pair of strings lower, like the C5 in **DIAGRAM 2**. When using heavy distortion, as I tend to do, it can be difficult to move back and forth between these two chords quickly and smoothly with the conventional index-ring fingering shown in **FIGURE 1**. If it's a fast-moving riff, your timing is going to be a little off, and there'll be some unwelcome string noise. If, however, you finger the E5 chord with your index and ring fingers (see **PHOTO A**) and then fret the C5 chord with your middle finger and pinkie (see **DIAGRAM 3** and **PHOTO B**), you can quickly and easily alternate between the two shapes with barely any movement and noise—and, just as importantly, without having to look down at your fingers! **DIAGRAM 4** presents a composite view of both fingerings.

I had used this "spider chord" technique in my previous band, but I can't really remember what I played with those guys! So instead I'm going to show you how I use it in a riff similar to one I play in "Wake Up Dead" (Peace Sells...But Who's Buying?) (**FIGURE 3**). The correct spider chord fingering is indicated below the tab. For the sake of comparison, **FIGURE 2** shows the same part played with conventional "1-3" fingering. When you compare the two fingerings you'll definitely hear and feel the difference right away. If you've been trying to master this riff you've probably had a tough time until now



ON DISC

because you didn't know how I'd been "cheating" like this! **FIGURE 4** shows a more complete version of the riff, with my fingerings included.

I'd love to give you a great story about how I came up with this fingering idea in an incredible moment of Zen-like clarity, but in reality I just did it and realized what I was doing later on. Back in my teens I would be playing and writing fast riffs and fretting root/fifth power chords on the A and D strings with my first and third fingers, and my second and fourth fingers would be twitching because I was playing so fast. And it just so happened that the guitar and fingers kind of serendipitously collided. It was kind of like, "Wow, you stuck your peanut butter in my chocolate."

I named this technique "spider chord" fingering because it kind of looks like a spider crawling across your fretboard. Try using it in some of your own riffs. Good luck, and see you next month.

DIAGRAM 1



FIGURE 1a



DIAGRAM 2



FIGURE 1b

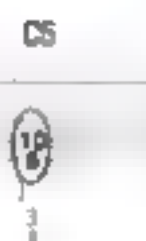


DIAGRAM 3



FIGURE 2 with "spider hand" fingering

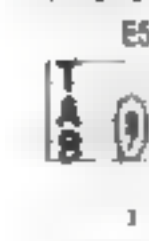


DIAGRAM 4

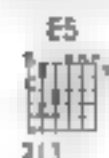


FIGURE 3 without "spider hand" fingering



FIGURE 2 with "spider hand" fingering



FIGURE 3 without "spider hand" fingering

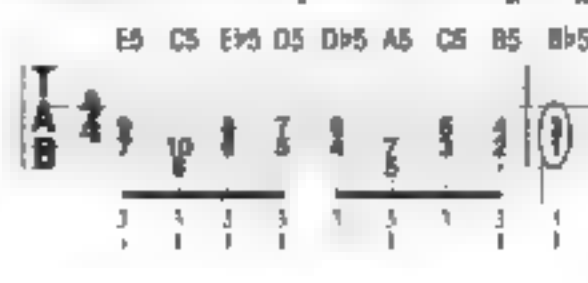
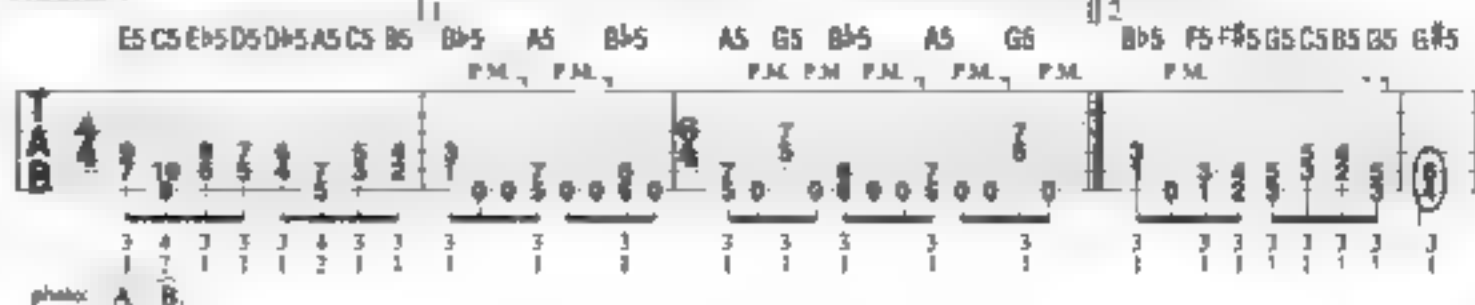


FIGURE 4





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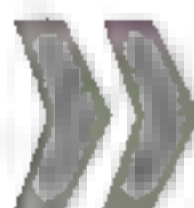
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PLAYING THE PENTATONIC SCALE IN DIFFERENT POSITIONS ON THE NECK



I'M WRITING THIS column the day before the final date of Velvet Revolver's tour with Alice in Chains. The show was originally supposed to take place at the end of October but it got postponed due to the wildfires in Southern California. We're going to include "American Man" in the set, which we've never played live before. We rehearsed it last night, and it sounded good, so we're going to throw that in between "Big Machine" and "Vaseline." For this month's column, I'd like to talk about some of the scales I use—or, as the case may be, don't use. You can sit around and practice scales all day long, but if you don't—or can't—in some way apply them to music, then they're of no real use. I always find that whenever I start to play something that sounds like a real song, I tend to take off and forget all about scales.

I have a lot of guitarist friends who are what you might call "technically evolved," and are amazing at incorporating scales into their playing. But that's just not me. One of these friends, Steve Lukather, is effectively my technical guitar mentor. Steve's always giving me lessons and tips on how to use different scales in weird positions and over various chords. He knows all these tricks about starting on different notes and using certain scales in certain keys. As fascinating as that stuff is, I have a hard time applying it because melodically it doesn't appeal to me. I just can't seem to play that technical stuff with any real feeling or emotion. Ultimately, the most important thing for me is to make sure what I play has some sort of melodic significance. For that reason, in any given song there are only a couple of different types of scales that work for me.

Obviously, my main thing is the rock sound, which revolves around what I think is the simplest scale, the minor pentatonic. I'll play this scale in different positions up and down the neck. Let's say, for example, I'm playing over a I-IV-V progression in C (C-F-G).

FIGURES 1-4 show four different positions, or "boxes," of the very basic C minor rock scale [C-E♭-F-G-B♭]. I would use as a framework to build a lead around. The other fairly standard scale you can use is the major pentatonic (**FIGURE 5**).

You can use any one of these positions or boxes at any given time, and

you can also throw in passing tones or mix up the minor and major notes. The lick in **FIGURE 6** is a good example of a major run that ends on the minor seventh note [B♭], while **FIGURE 7** is major with a minor third [E♭] thrown in as a passing tone, which gives the lick a chromatic flavor. I would like to add, however, that it's also important to think outside the scale box. There are countless combinations of notes on the neck of your guitar, so the possibilities are virtually endless. Basically, whatever sounds good "works" for me, so use the boxes or shapes as a rough framework and let your ears dictate what other notes also work within the context of a particular song.



THE MOST IMPORTANT THING FOR ME IS TO MAKE SURE WHAT I PLAY HAS SOME SORT OF MELODIC SIGNIFICANCE.

As you can see in **FIGURES 1-7**, I invariably transition between these different positions by going up or down a single string—kind of like "Chutes and Ladders." If you're just getting into playing rock lead guitar and are interested in learning some of the really basic but useful minor and major rock scale positions, check out Eric Clapton's playing. He uses them very well and usually at a speed you can follow. Clapton has used these scale patterns throughout his career, but the period I'm into mostly is his work with Cream and Derek and the Dominos. Cream's *Disraeli Gears* is a great album for that. We'll speak more about this next issue. See you then. **J**

FIGURE 1

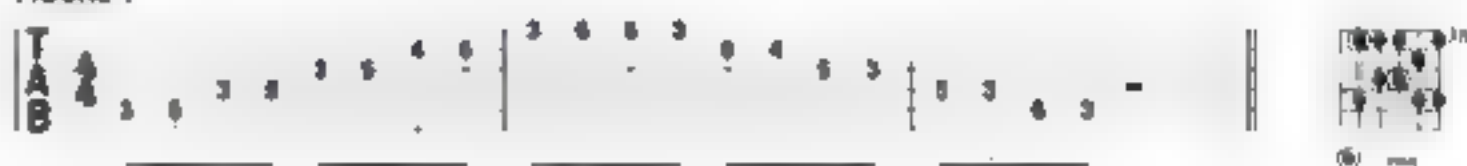


FIGURE 2



FIGURE 3

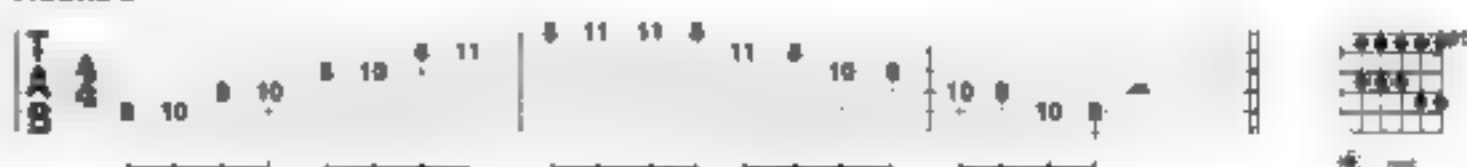


FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



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DIAGONAL DIATONICS

ANOTHER WAY OUT OF THE BOXES



IT IS EVERY ADVANCING guitarist's lament: how do I get out of the "boxes?" Last month I showed you how to use finger slides to create what I call "pentatonic trees" and

smoothly extend movement across and up and down the fretboard. This month I'm going to show you how to apply this same concept to the diatonic modes of the major scale and move diagonally across the fretboard, something that will take you completely out of the positional boxes. Once you learn this approach, you will never look back.

Let's start by dividing the major scale into three-note segments as follows: 1-2-3, 2-3-4, 3-4-5, 4-5-6, 5-6-7, 6-7-1, 7-1-2. You'll notice that the segments beginning with 1, 4 and 5 consist of two consecutive whole steps (WW) while those beginning with 2 and 6 consist of a whole step followed by a half step (WH) and those starting with 3 and 7 are half-whole (HW).

Now let's arrange the scale segments in the order of the cycle of fifths/fourths, starting from 5: 5-6-7, 1-2-3, 4-5-6, 7-1-2, 3-4-5, 6-7-1, 2-3-4. As you'll see momentarily, you can use and overlap these scale segment patterns to work your way diagonally across the fretboard. Instead of changing fingering patterns for every string, we're going to using a repeating fingering scheme on each pair of adjacent strings in each octave, just as we did with the pentatonics last month, and shift positions by sliding a finger up or down one whole step (two frets) on every other string. **FIGURE 1** shows how this works with the seven modes, each beginning on F at the first fret on the low E string. As you can see in just about every pattern, a two-fret finger slide is used on every other string. Doing this enables you to play seven notes comfortably on two strings. It also positions the index finger conveniently for placement on the next string.

Be aware that the human hand has the most flexibility and widest reach between the index and middle fingers, so whenever there are two consecutive whole steps on one string, the lower one is fretted with these two fingers when ascending. Doing this leaves the ring finger available to fret a note between the middle finger and pinkie. Regarding

the finger slides, I'm using what are called "outside pivots," which means I'm sliding with the finger that's closest to the note toward which the hand is moving. In general, it's easier to pull the hand in the direction you wish to go than to push it, so I'm doing all the ascending slides with the pinkie and all the descending slides with the index finger. Of course, the ultimate goal is freedom of expression and movement and the ability to freely slide up or down from any note with any finger, but for the purpose of this exercise I strongly advocate using outside pivots.

Notice that some of the patterns in **FIGURE 1** take the same "fretboard path" or have the same "footprint" ascending and descending, albeit with

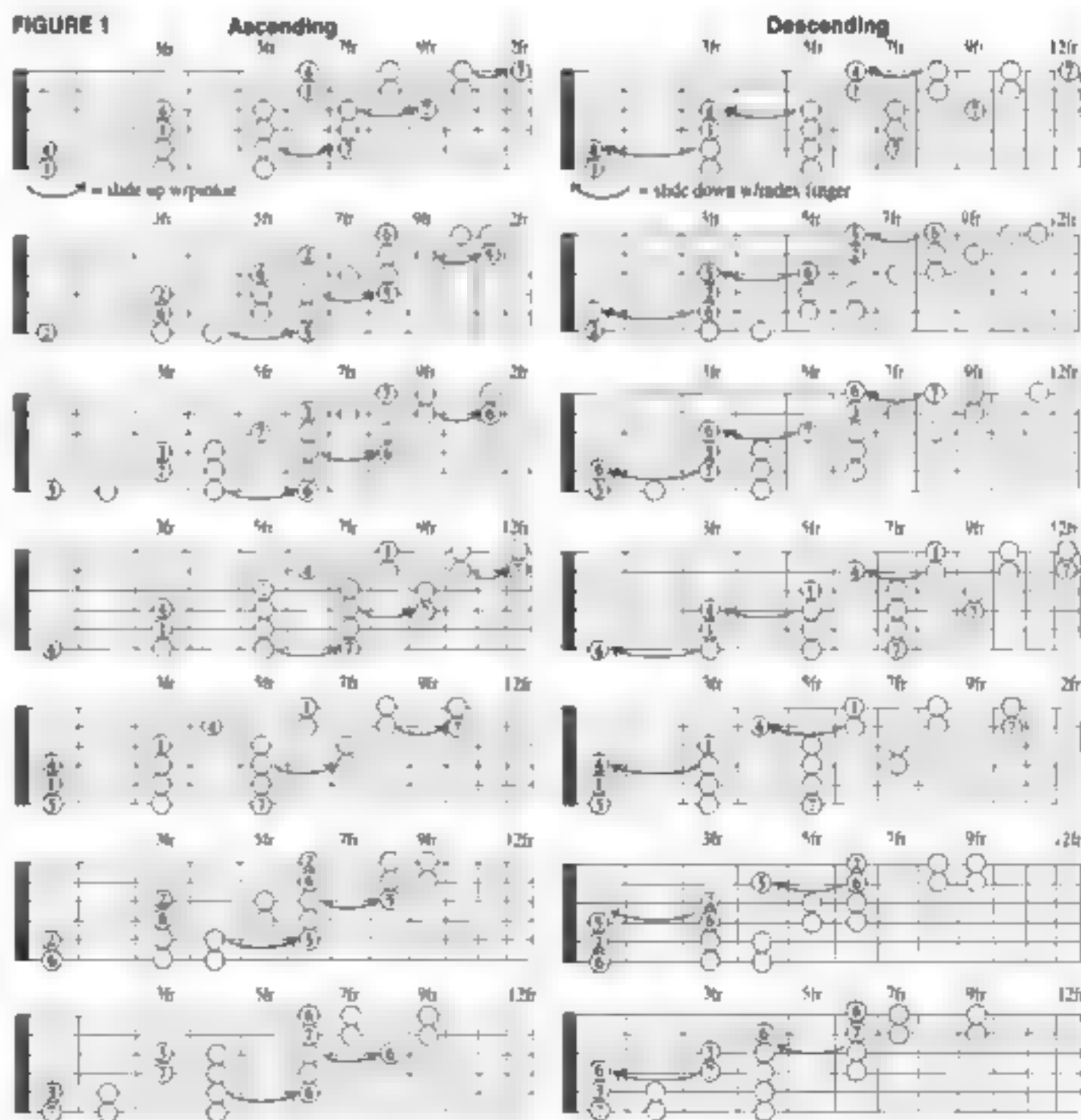
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RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monks*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

different fingers used, while others have you playing certain notes on a different string on the way down. This is done for the sake of optimizing fingering efficiency.

This month's column will take you completely out of "the boxes," and if you follow the pattern structures correctly you should make great strides in your own guitar playing endeavors. Analyze and utilize, and think intervallically—that is, get used to the numbers. Alphabetical information on a guitar is necessary only in talking with other musicians. Modern guitarists who improvise are far better served by learning intervallically.

Good luck, practice hard, and I'll see you next month.



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TURN UP THE HEAT

THE ULTIMATE WARM-UP ROUTINE



THIS MONTH I'd like to address an important issue for guitar players: the proper way to warm up, especially when you're in a hurry. I tour a lot—much of the time on long flights between the U.S. and countries overseas—and have found that there have been many occasions where I had to pretty much literally get off a plane, go straight to a venue, walk onstage and perform. I had to devise a really good warm-up routine for these situations—one that would get my chops up to speed quickly and effectively while insuring that the muscles in my hands were relaxed enough to not be injured when I played.

What I came up with is an exercise that is a variation on a familiar theme. A lot of guitar players and instructors rely on fret-hand exercises that move between the index and middle fingers, then the index and ring, index and pinkie, and then middle and ring, middle and pinkie, etc., played across all of the strings and through different fretboard positions. I wanted an exercise that's a little more comprehensive, and that would warm up my pick hand simultaneously.

FIGURE 1 illustrates my ultimate warm-up exercise, which incorporates essential techniques for both hands. With the fret hand, I employ hammer-ons between all of the notes on the way up and pull-offs on the way down, and with the pick hand I alternate pick (down-up-down-up) on the way up, and reverse sweep pick (one continuous upstroke) on the way down.

The exercise is demonstrated here in fifth position, a very comfortable place to start. The index finger frets the first note, A (sixth string, fifth fret), which I pick with a downstroke, then the middle finger hammers onto B \flat , one fret higher. I then repeat the index-to-middle hammer-on on the fifth through first strings, switching to an upstroke on the fifth string and alternating between downstrokes and upstrokes with the pick across the top four strings.

After picking the A note on the high E string with an upstroke, I hammer onto B \flat one fret higher and then immediately pull off back to A, after which I use an upstroke to pick the first note on each string on the way back down, pulling off to the second note and dragging the pick in an upward motion across the strings.

FIGURE 1 fifth position

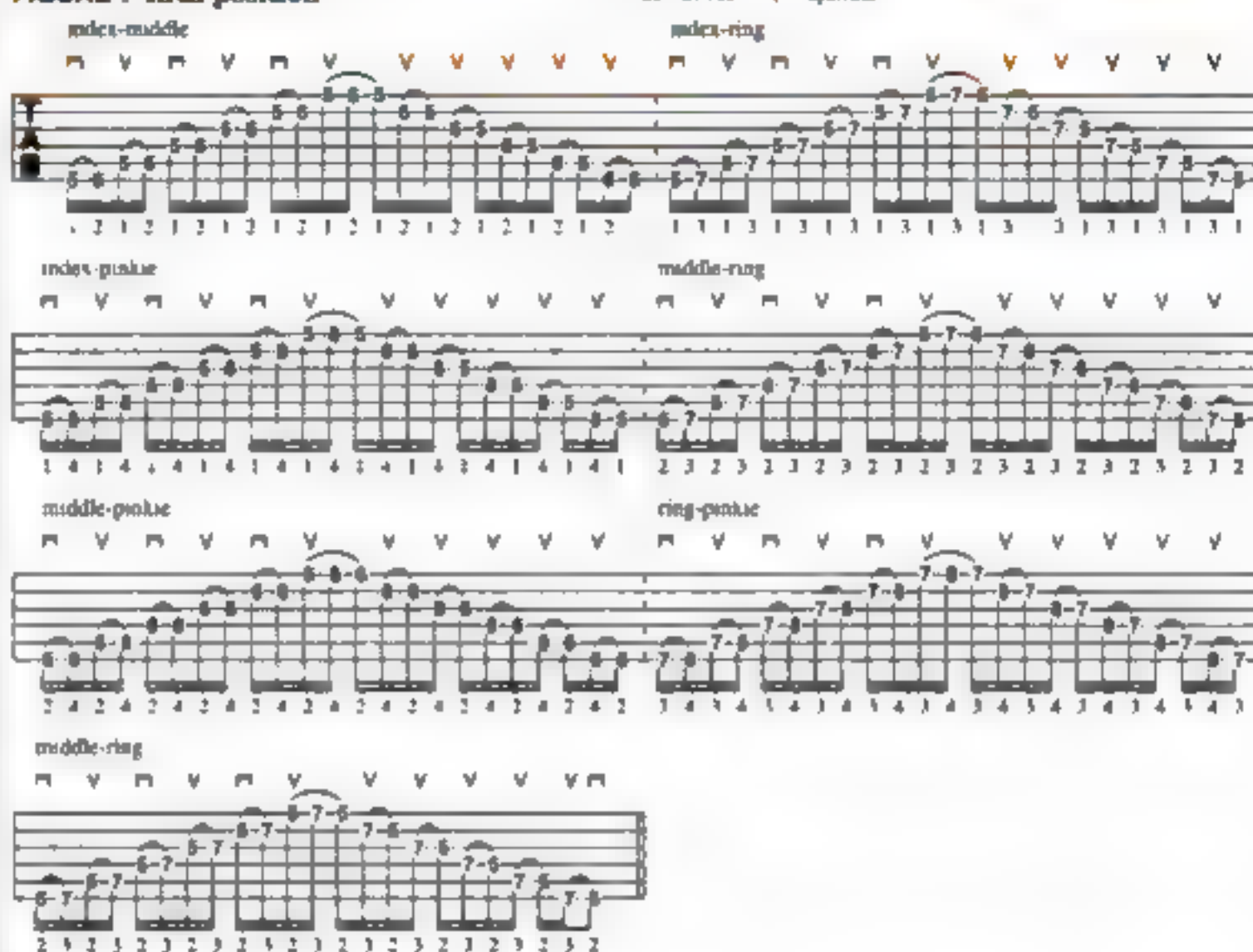
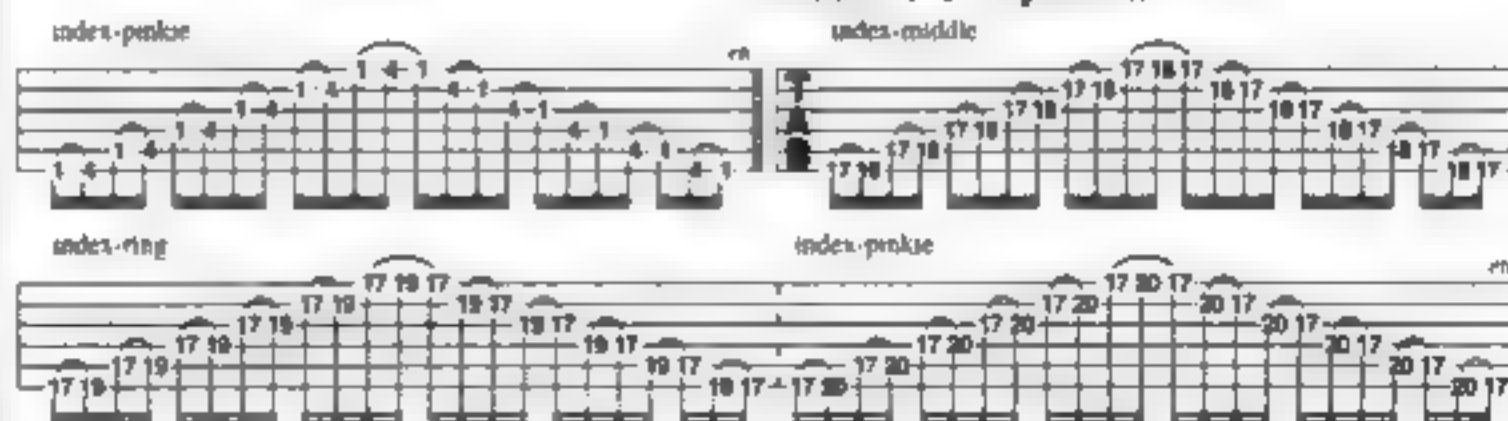


FIGURE 2 first position



FIGURE 3 17th position



The objective when performing this exercise is make sure you don't pause each time you change direction; start slowly enough so that you will be able to make it all the way through the entire exercise in one pass. The killer is the last part, where I hammer on and pull off with the middle and ring fingers, two frets apart.

Once this exercise feels comfortable to you in fifth position, try moving it

to the extreme ends of the fretboard, as well as every position in between. **FIGURE 2** illustrates the exercise in first position, and **FIGURE 3** shows it in 17th position. Notice that the exercise feels very different when played on different parts of the fretboard; you'll need to adjust your technique accordingly. Try making this warm-up exercise a part of your regular routine. I guarantee your chops will love you for it. **T**

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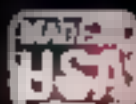
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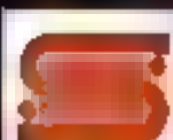
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FOUR AND MORE

IMPROVISING WITH THE LYDIAN MODE



WITH HIS LANDMARK 1959 album, *Kind of Blue*, trumpeter Miles Davis introduced the greater jazz community to the modal approach to improvisation, soloing over a single

chord for four or more bars using one particular scale to craft melodies. Previously, jazz improvisers by and large had relied on playing over a progression of moving chord changes. This served to provide a harmonic framework for constructing melodies but didn't give the player much time to dwell on any given chord. Davis' composition "So What," the opening track on *Kind of Blue*, showcases the sound of the Dorian mode, which is built on the second degree of the major scale and is perhaps the most widely used scale in modern jazz. The thought of blowing over one chord for eight bars, in this case Dm7, was virtually unheard of at the time, but has since been embraced by generations of jazz musicians, who continue to use this approach today.

The Lydian mode, which is based on the major scale's fourth degree, runs a close second to the Dorian in terms of its popularity among jazz improvisers. In this month's column, I'd like to show you some ways to construct interesting single-note lines using the Lydian mode as opposed to just running it up and down the neck.

The Lydian mode is nearly identical to the major scale, the only difference is its fourth degree, which is raised, or "sharp-ed" (#4). Lydian is intervallically spelled 1 2 3 #4 5 6 7. All of the musical examples in this month's column are played in the C Lydian mode (C D E F# G A B), which is the fourth mode of the G major scale (G A B C D E F#). You may also think of C Lydian as being the C major scale (C D E F G A B) with a raised fourth (F#). Unlike the major scale, whose perfect fourth clashes with a major seven chord's third and seventh, every note in the Lydian mode, especially the #4, sounds pleasing when played over a major seven-type chord (maj7, maj9 maj7#11, maj9#11 and maj13#11).

FIGURE 1 is a four-bar modal line constructed entirely of notes from the C Lydian mode and played with bebop-style swing phrasing, à la legendary alto saxophonist Charlie Parker. Notice the angular contour of the line—the frequent changes in direction and the

use of fourth intervals—as well as the recurrent use of the F# note, which provides the Lydian color. Remember that we are working only with Lydian scale tones here. No passing tones have been added.

FIGURE 2 demonstrates an entirely different approach to achieving a C Lydian sound, by alternating, or "leapfrogging," inversions of D major (D F# A) and C major (C E G) triad arpeggios. Together, these supply all but one note of the C Lydian mode: the seventh, B. The great tenor saxophonist John Coltrane utilized this triad concept quite often in his solos. This approach gives the sense that the notes are "dancing" around in a highly angular fashion and creates a satisfying feeling of harmonic tension-and-release as the triads alternate between the relatively dissonant D and the very stable, consonant C.

FIGURE 3 is built from an alternating pattern of descending or ascending sixth and second intervals as they occur within C Lydian. Consecutive sixths are commonly associated with country music and have a sort

of "yodeling" quality. Guitarist Pat Metheny uses sixths brilliantly in many of his lines.

In future columns we'll explore other modes and their applications. Practice all the modes you're familiar with by writing interesting melodic lines based on their structure, using triads and interval patterns, as opposed to just playing the scale straight up and down. George Russell's brilliant book, *The Lydian Chromatic Concept* (Concept Publishing), is by far the most comprehensive text ever written about the Lydian mode. For intervallic improv study, I highly recommend *The Intervallistic Concept* (currently out of print) by Eddie Harris. This book will definitely give your chops a serious workout. Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* (AmSCO) is the most comprehensive scale book I have ever encountered. (Coltrane used to practice out of this very book.) For your listening pleasure and inspiration, check out modern jazz and fusion guitarists Joe Diorio, Oz Noy, Marc Ribot, Mary Halvorson and Mike Moreno. □

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FIGURE 1 bebop style C Lydian line

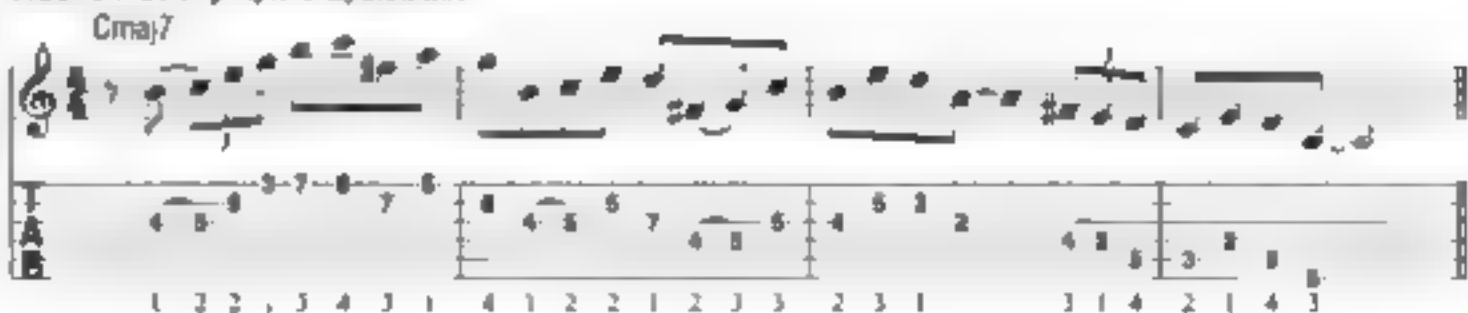


FIGURE 2 parallel triads

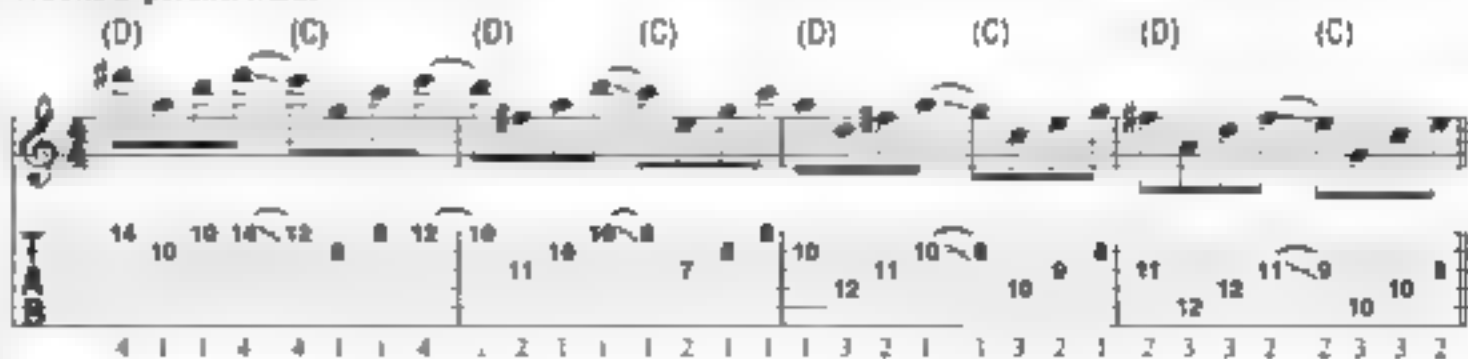
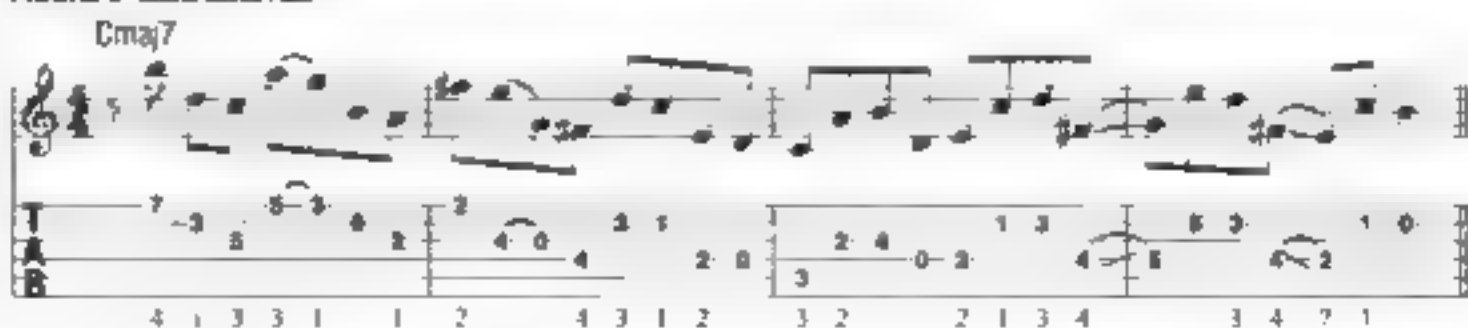


FIGURE 3 sixth intervals





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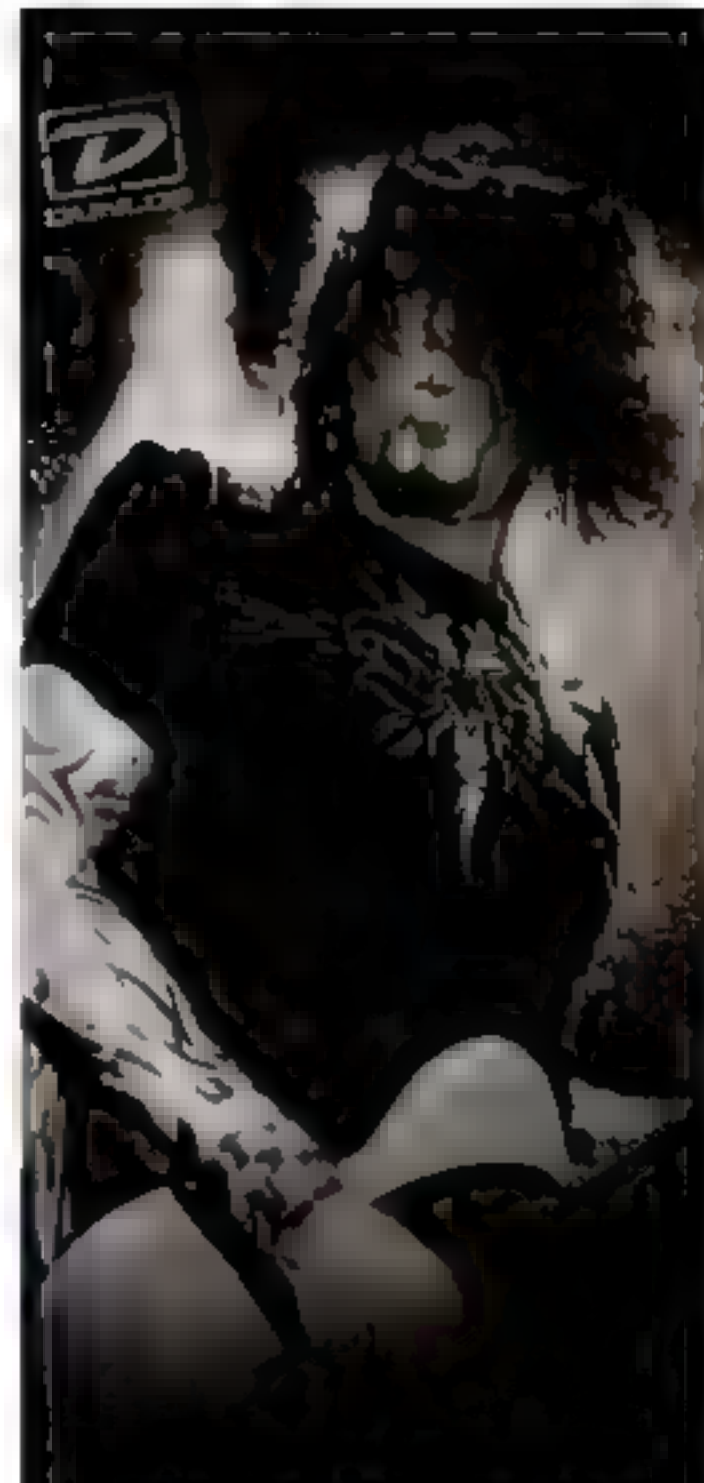
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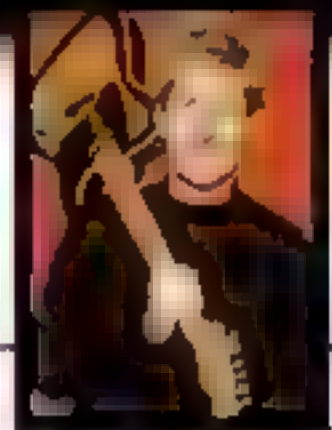
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BLUES YOU CAN USE

APPLYING THE BLUES SCALE IN A VARIETY OF CONTEXTS AND STYLES



IF YOU THINK THE blues scale (1 ♭3 4 ♭5 5 ♭7) is to be used solely by blues cats, think again. Granted, it is the predominant scale in blues music (hence the name), but the blues scale also graces

many of the greatest riffs and solos in rock ("Sunshine of Your Love" by Cream, "Rock and Roll, Hoochie Koo" by Johnny Winter, "Heartbreaker" by Led Zeppelin, "Welcome to the Jungle" by Guns N' Roses, "Walk This Way" by Aerosmith), jazz ("Billie's Bounce" by Charlie Parker, "Take Five" by the Dave Brubeck Quartet), country ("Country Boy" by Albert Lee) and country rock ("Sweet Home Alabama" by Lynyrd Skynyrd).

If you love the minor pentatonic scale (and what rock guitarist doesn't?) but have grown weary of its sometimes predictable nature and rather sparse five-note structure, you owe it to yourself to check out the blues scale. Bluesy, rocky, sometimes sweet, but always chock-full of attitude, it could be just the scale you've been looking for to fill that special need.

BLUES-SCALE PATTERNS

The blues scale—the more commonly used term for what is formally known as the minor blues scale—is simply the five-note minor pentatonic scale (1 ♭3 4 5 ♭7) with a lowered, or "flatted," fifth added—1 ♭3 4 ♭5 5 ♭7. **FIGURE 1** illustrates five positional "box" patterns of the blues scale, as they line up, in order, moving up the fretboard in any given key. (Omit the ♭5 from each pattern and you should be able to discern its minor pentatonic foundation.) Play through and familiarize yourself with all of these patterns, including the alternate fingerings shown for the ♭5. We will be using all of them in this lesson.

BLUES-SCALE LICKS

Generally, the blues scale can be used anywhere the minor pentatonic scale is applicable—typically over root-fifth power chords, minor chords and dominant-seventh chords. The main thing to keep in mind is that the ♭5 scale degree usually works best as a passing tone (see *Soloing Strategies*, *GW* Holiday 2007) when moving from 4 to 5, or vice versa.

FIGURES 2a–e are examples of the Pattern 1 blues-scale shape from **FIGURE 1** in action. **FIGURE 2a** showcases the G blues scale (G ♭B C D ♭F) in a blues-rock lick that works well over the chords G5, Gm or G7. **FIGURE 2b** utilizes

the C blues scale (C E ♭ F G ♭B) in a funky, syncopated example played on the bottom three strings. **FIGURE 2c** is a hard-rocking lick reminiscent of Led Zeppelin's Jimmy Page that's based on the E blues scale (E G A B ♭D) and played up in 12th position.

Drawing from the A blues scale (A C D E ♭F G), **FIGURE 3a** is crafted from the upper portion of Pattern 2 (on the three treble strings). This is a favorite playing position of legendary guitarists Albert King, B.B. King, Eric Clapton and Stevie Ray Vaughan.

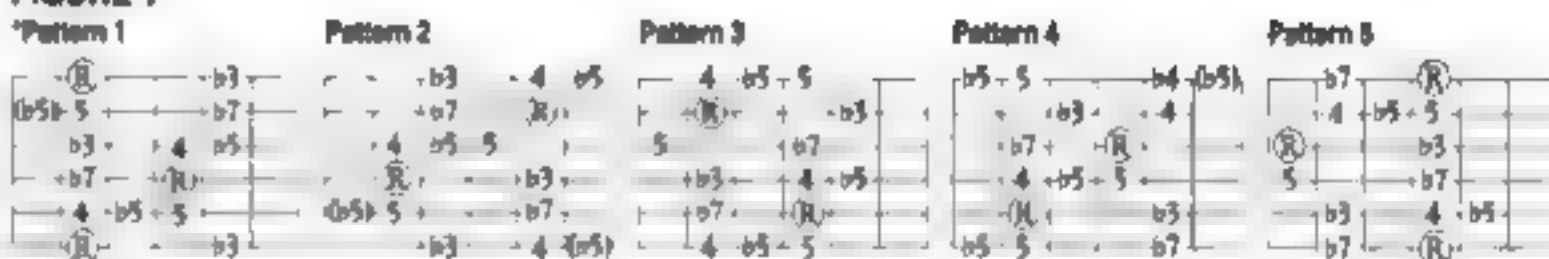
Also based on the A blues scale and

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Pattern 2, **FIGURE 3b** is a rockabilly-style run played over a C7 chord in the relative major key of C. By assigning the A blues scale's ♭3, C, as a new root, the scale now reads C D E ♭ F G A—1 2 ♭3 3 5 6—which is the C major pentatonic scale with an added ♭3. This relative scale is known as the "major blues" or "country blues" scale. To use this scale substitution in other keys, simply play a blues scale a minor third (three frets) down from the root of a dominant seventh chord (for example, play E blues over a G7 chord, or B blues over D7).

The next two examples demon-

FIGURE 1



*Parentheses indicate alternative positions and fingerings for the ♭5. (Use one or the other.)

FIGURE 2 ♩ = 92

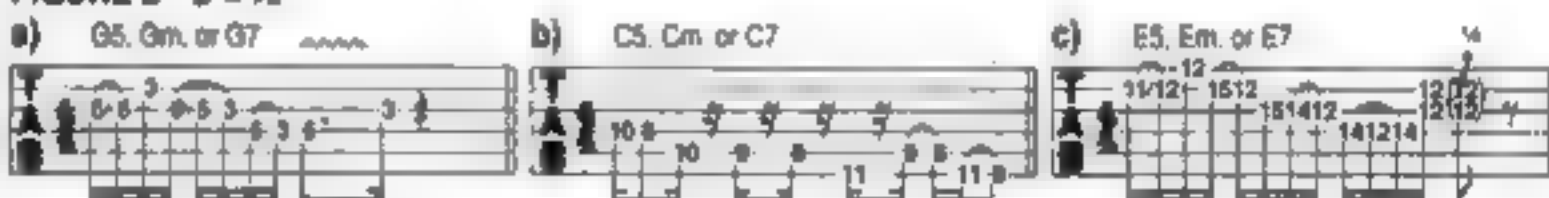


FIGURE 3 ♩ = 144 (♩♩ - ♩♩)

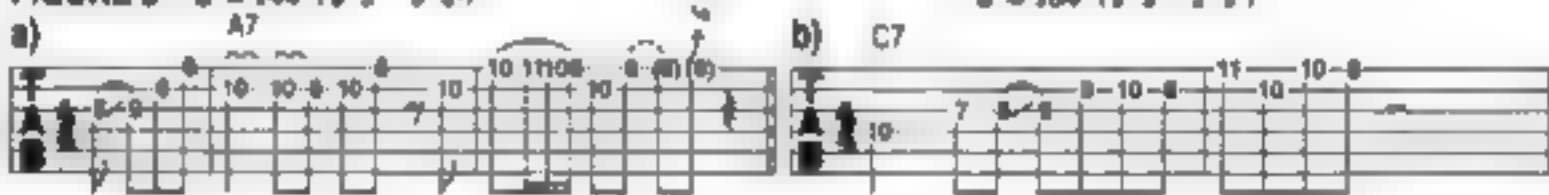


FIGURE 4 ♩ = 144 (♩♩ - ♩♩)

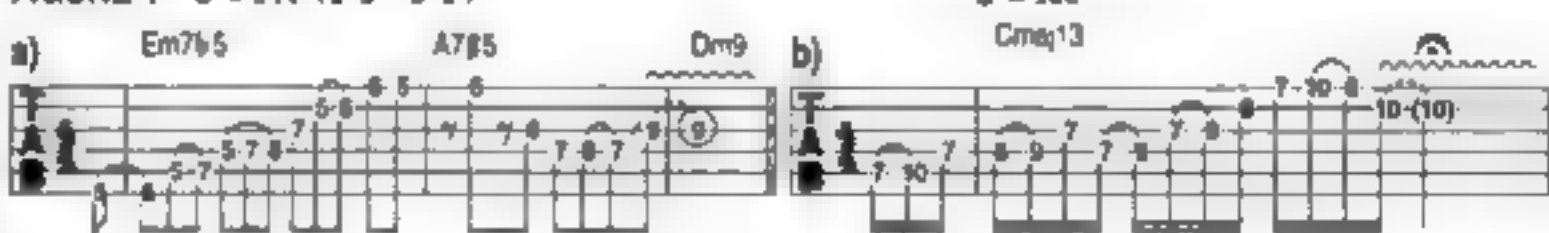


FIGURE 5 ♩ = 228

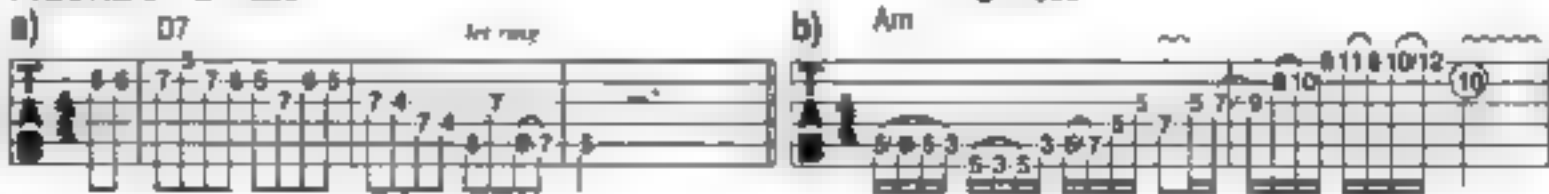


FIGURE 6 ♩ = 88 (♩♩ - ♩♩)



strate how the blues scale may be used as a substitute scale in a jazz context. Played over a $\text{I}-\text{V}-\text{I}$ progression in D minor— $\text{Em}7\flat 5 \text{ A}7\flat 5 \text{ Dm}9$ —the line in **FIGURE 4a** is based on Pattern 3 of the E blues scale and provides a chord-tone-nailing, ascending run over the 11 chord ($\text{Em}7\flat 5$). Pick down once on each successive string, and let your fretting hand do the rest of the work. (The phrase played over $\text{A}7\flat 5$ in bar 2 is crafted from the D harmonic minor scale: $\text{D E F G A B}^\flat \text{ C}^\sharp$.) You'll find that the blues scale can make for a very good match over a $\text{m}7\flat 5$ chord, as long as you go easy on the natural fifth degree or omit it entirely. **FIGURE 4b** demonstrates a substitution concept inspired by the bebop-influenced, jazz-rock stylings of Larry Carlton. Here, the E blues scale, played in Pattern 4, is superimposed over a $\text{Cma}13$ chord. The result suggests a C major scale tonality, minus the root and fourth degrees (C and F) and with a passing $\flat 7$ (B^\flat) added to create a little splash of harmonic tension. To employ this concept in other keys, play the blues scale a major third above the root of a major-seventh type chord.

The blazing example in **FIGURE 5a** is in the style of legendary country picker Albert Lee, particularly on his signature song, "Country Boy." The chord is $\text{D}7$, but the scale is B blues ($\text{B D E F F}^\sharp \text{ A}$), played in Pattern 5. As explained earlier and demonstrated in **FIGURE 3b**, this relative-major substitution method of playing the blues scale down a minor third from the root of a dominant seventh chord provides a finger-friendly version of the D major pentatonic-(add $\flat 3$) scale, $\text{D E F F}^\sharp \text{ A B}$, also known as D major blues. **FIGURE 5b** is a hard-edged blues-rock example that crosses Patterns 5, 1 and 2 of the A blues scale.

FIGURE 6 reveals the uncanny chord-tone potential of the blues scale when used over a $\text{I}-\text{IV}-\text{V}$ blues progression. The setting is the final four bars of a 12-bar blues in A, the melodic fuel is courtesy of Pattern 1 of the A blues scale. Here are some highlights: In bar 1, the 4, $\flat 5$ and 5 of the scale (D, E^\flat and E) provide a chromatic link between the root and $\flat 7$ of the $\text{E}7$ chord (E and D); a Buddy Guy-style double-atop figure in bar 2 outlines what would be the 5, $\flat 7$, root and $\flat 9$ of the $\text{D}7$ chord (A, C, D and E^\flat); an SRV-inspired turnaround lick drapes the $\text{A}7$ chord in bar 3; and the $\flat 5$ of the blues scale serves yet another purpose in bar 4, pegging the $\flat 7$ (E^\flat) of the passing $\text{E}^\flat \text{V}7$ chord ($\text{F}7$).

THE SOLO

The progression for this month's solo (**FIGURE 7**) is based on an R&B-style $\text{I}-\text{IV}$ vamp in two keys: G (bars 1–8; 13–16; and 19–20) and C (bars 9–12). The only variation comes in the form of an $\text{F}7-\text{C}7$ "turnaround" in bars 17 and 18. Use

FIGURE 7 $\text{♩} = 112$

Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (C.I.T.) since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

your guitar's bridge pickup (preferably a humbucker), crank the gain on your amp, boost the mids but dip the treble and bass settings.

The solo hits the ground running (pickup measure and bars 1–4) with a set of snarling, G blues phrases carved from Pattern 1 and the lower region of Pattern 5. At the tail end of bar 4 we hit substitution tactics with E blues-scale licks, played in Pattern 2, providing a minor/major rub through the first half of bar 6, and again in bars 7 and 8.

As the progression modulates up a fourth to the key of C (bars 9–14), so do the scales. Where in the previous section we were using G and E blues, we now move to the C and A blues scales. The C blues provides the edgy, minor color while the substitution of A blues supplies the major/minor, push-pull vibe. Here's

the rundown for this section. Start with A blues in Pattern 1 and move to C blues Pattern 5. For the pedal tone licks (see *Soloing Strategies*, GW February 2008) in bar 10, start in Pattern 3 A blues and segue to Pattern 1 C blues.

In bars 12 and 13 a double-stop motif provides a link for the transition back to the key of G, as the notes of the diad $\text{B}^\flat-\text{G}$ are common tones to both the C and G blues scales. Once there, we settle into the top portion of Pattern 3 G blues (bars 13 and 14), then move up to Pattern 4 (bars 15 and 16) for a pair of Robben Ford-style licks. Pattern 1 D blues furnishes a southern-rock flavor over the transitional $\text{F}7$ chord in bar 17, followed closely by a Larry Carlton-esque, Pattern 2 C blues phrase and a high-voiced, solo-capping G blues lick that crosses patterns 5 and 1. □

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MEDTAL

Pronunciation: /med-ul

Function: noun

Date: 1973

Energetic and highly amplified deviation having a hard beat

INCARNATE

Pronunciation: in-kar-nate

Function: adjective

Etymology: Middle English incarnat, from Late Latin incarnatus,

past participle of incarnare to incarnate, from Latin in- + car-, car-

fresh — more at carnal

Date: 14th century

Invested with bodily and especially human nature and form;

made manifest or comprehensible; embodied; a flesh incarnate.

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JAZZY TWISTS

THE EIGHT-BAR BLUES PROGRESSION, PART 2

ON
DISC



IN LAST MONTH'S COLUMN I focused on the eight-bar blues progression that is closely associated with the classic song "Key to the Highway."

This month I'll look at another traditional eight-bar pattern (FIGURE 1), one that is found behind such blues standards as "Stagger Lee," "How Long Blues," "It Hurts Me Too" and "Sitting on Top of the World."

Blues and jazz have always been close cousins, and blues progressions like this are often "jazzed-up" by inserting extra chords into the basic I-IV-V framework to increase the harmonic activity and provide more musical fodder for soloists. There are several spots in FIGURE 2 where substitutions are used to jazz up the eight-bar progression in FIGURE 1:

- Bar 4: the $\sharp IV^{\circ}7$ (sharp-four diminished-seven) chord replaces the second bar of the IV chord, D7. The chromatic root motion in this passing chord increases the feeling of anticipation and harmonic tension in moving from the IV chord back to the I.
- Bars 5 and 6: this I-VI-II-V progression substitutes for the basic I-V change. Inserting the VI and II chords creates a continuous chord flow called "cycling" that is a common feature of jazz progressions.

For a soloist, the obvious question is how to play blues over all of these extra chords without needing a degree from the Berklee College of Music (or by the same token, sounding like you're fresh out of the classroom).

FIGURE 3 presents some options, presented in the key of A. The first eight-bar chorus concentrates on vocal-style phrasing in the "sweet spot." The sophistication is expressed through touch embellishments, rhythm, and dynamics—while the notes themselves remain mostly within the A major pentatonic scale (A B C \sharp E F \sharp).

In the second chorus of FIGURE 3 (bars 9–16), the note choices are based more on each chord's structure. In bar 12, a D \sharp 7 arpeggio (D \sharp F \sharp A C) leads into the third degree of A7 (C \sharp).

followed by short phrases targeting the thirds of F \sharp 7 and B7 (A \sharp and D \sharp , respectively) before returning to the key center of A.

Chord-based soloing relies on arpeggios, and the "blue arpeggio" idea introduced a few columns

ago is a good example of how to incorporate these into your blues style without sounding mechanical. With enough listening and practice, even the most sophisticated changes will become as familiar as down-home blues. **7**

FIGURE 1 eight-bar blues progression



FIGURE 2 variation



FIGURE 3

Medium Shuffle

1st chorus

A7

D \sharp 7

A7

F \sharp 7

B7

E7

2nd chorus

A7

D7

A7

E7

B7

A7

D7

A7

B \flat 9 A9

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PICKIN' AND GRINNIN'

A FINGERSTYLE, SOLO GUITAR ARRANGEMENT OF BEETHOVEN'S "ODE TO JOY"

ON
DISC



CONTINUING WITH LAST month's "classical hits" theme, this month I present a finger-friendly solo guitar arrangement of "Ode to Joy," the chorale theme

from the fourth movement of Ludwig von Beethoven's famous "Symphony No. 9 in D minor." Beethoven completed this piece in 1824, near the end of his life and when he was almost completely deaf! Interestingly, the theme, which is based on a traditional German folk song, is in the key of D major, not D minor, and has, no doubt due to its uplifting, triumphant quality, been adopted as the official theme of the European Union. So if you're concerned about getting too obscure with your repertoire, you needn't worry in this case. I've also included some of the lyrics, in German with English translation, so you and your friends can sing along at your next Oktoberfest party.

My arrangement is performed fingerstyle and played as if the piece were in the key of G major, with the melody woven into arpeggiated chords in a way somewhat reminiscent of "Blackbird" by the Beatles. Placing a capo at the seventh fret will transpose everything up to the original key of D, but you may prefer the fuller sound achieved by playing the arrangement without a capo, or perhaps with the capo placed at one of the lower frets. All of the chords are located in the first- or second-position and include open strings. This gives them a nice, shimmering quality and also renders them easy to finger, with no barring or wide stretches required. Be sure to let all the notes ring within each chord and to not inadvertently mute any open strings, such as in the D5 chords in bars 4, 5 and 13.

With the exception of the final G chord, fingerpicking this piece requires the use of the thumb and first two fingers only. Pick all the melody notes—the ones on the highest string in each chord shape—with the middle finger and the bass notes with the thumb, using the index finger to

play the open-string notes that are sandwiched between the "outer voices" (melody and bass notes) in most of the chords. For example, when moving from G to D/F# in bar 2, shift the three

picking fingers from the D, G and B strings to the A, D and G. The final G chord may be strummed with the thumb or "rolled," low to high, with the thumb and first three fingers. ☐

Senior music editor **JIMMY BROWN** is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. A formally trained ear player, Jimmy leads dual-line, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

"Ode to Joy"

*Acoustic guitar, capo 7

Fraude (Joy)	schöne sweet	Gott erhabnen God exalted	Tochter Daughter	am at	E - E -
Wir we	beten pray	an at	Himmelstempel heaven temple	am at	Heil - Heil -
G	A7	G	D/F#	G	D/F# G

1
fingerstyle
let ring throughout

4
lysium
ecstasy

5
lysium
ecstasy

6
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ecstasy

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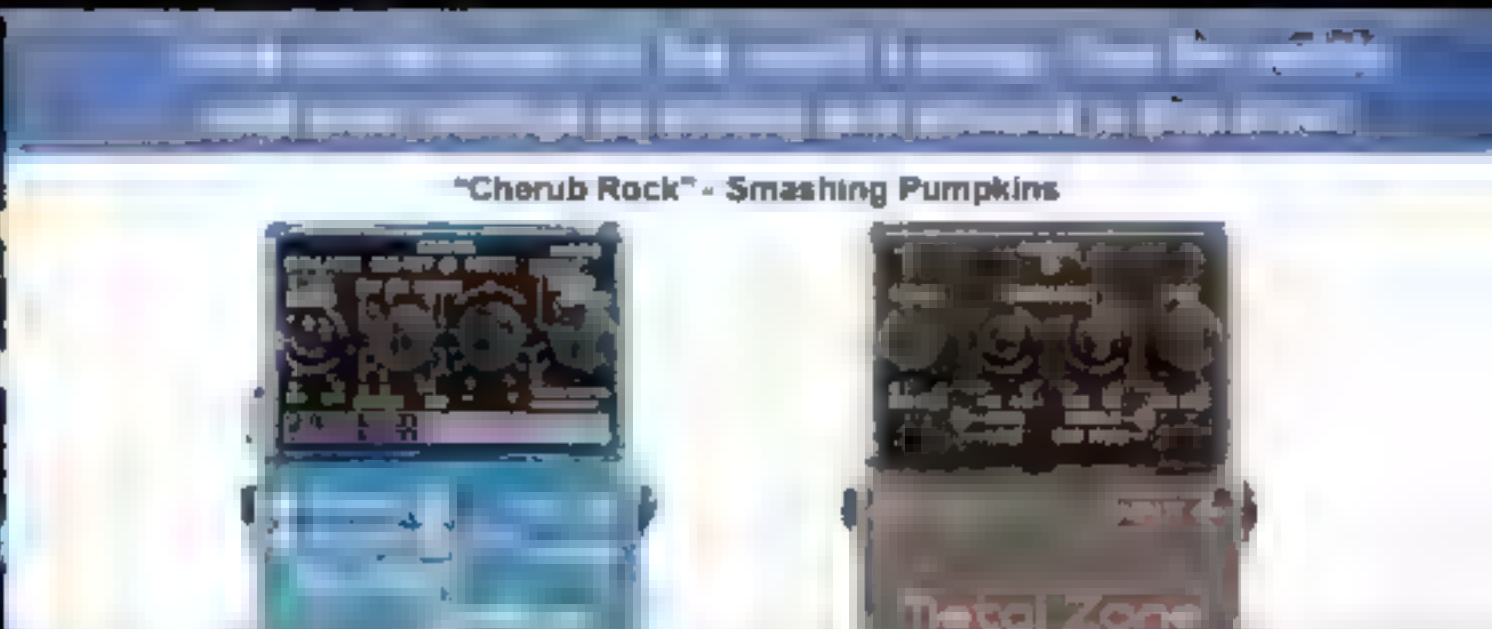
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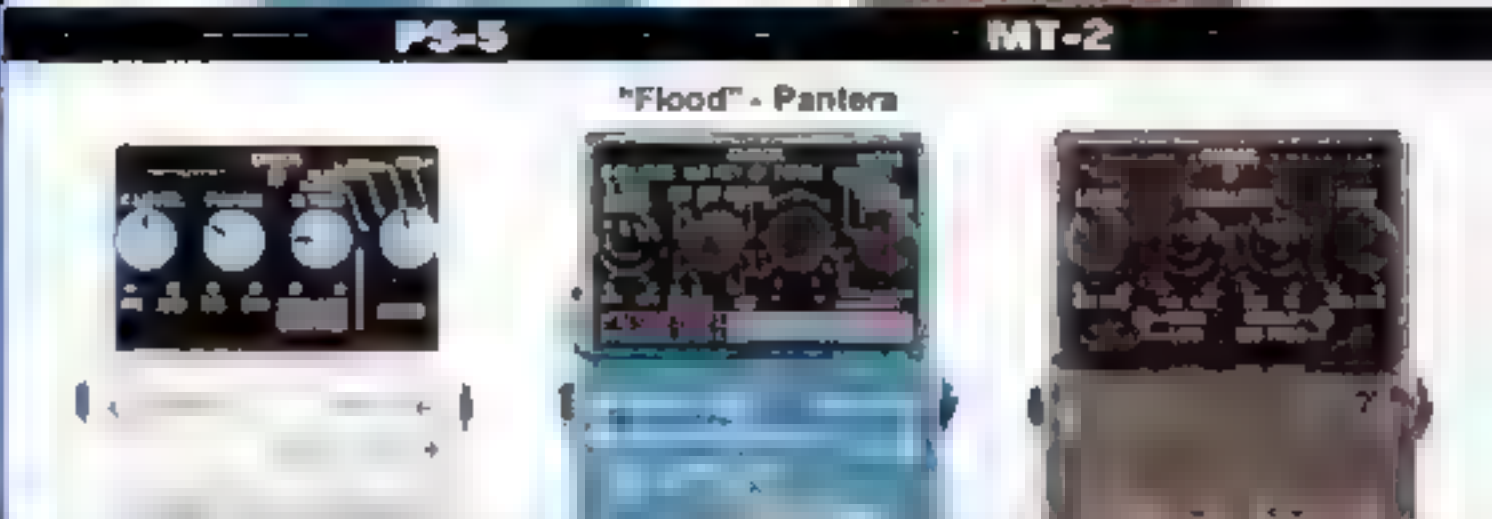
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PS-5

MT-2



"Flood" - Pantera

DD-3

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MT-2



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RT-20

ML-2



"The Devil Went Down To Georgia" - The Charlie Daniels Band

DS-1



"The Man Who Sold The World" - Nirvana

DS-1

AC-3

"THE MAN WHO SOLD THE WORLD" NIRVANA

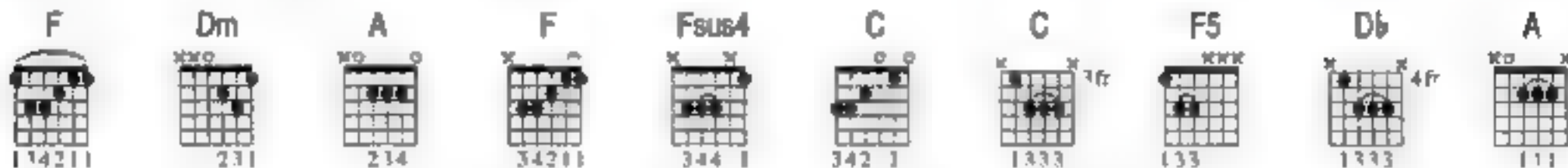
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Words and Music by **David Bowie** * Transcribed by **Jeff Perrin**

Gtrs. are tuned down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound in the key of E, one half step lower than written.



A Intro (0:00)

Moderately $\text{♩} = 114$

N.C.

1 Gtr 1 (acous. w/dia.)

(repeat previous bar)

Intro musical notation for Gtr 1 (acous. w/dia.), Gtr 2 (acous.), and Bass. The notation includes fret numbers, bar lines, and dynamic markings like *f* and *mf*.

B (0:06, 1:12)

1. We passed upon the stair
2. I laughed and shook his hand

Main section musical notation for Gtr 1, Gtr 2, and Bass. The notation includes fret numbers, bar lines, and dynamic markings like *mf*. It also includes a section with repeated chords marked with 'x' and a note to 'repeat previous chord'.

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"THE MAN WHO SOLD THE WORLD"

C Verses (0:17-1:21)

spoke of was and when
and made my way back home

Although I wasn't there
I searched for form and land

A
* Chrs. 1 (dist. off) and 2

* composite arrangement, play single 2nd time

Bass

he said I was his friend
For years and years I roamed

which came as a surprise
I gazed a gazely stare

A **F** **Fsus4** **F**

I spoke into his eyes I
* (at all the millions here) I

thought you died alone
must have died alone

C

* David Bowie's original lyrics (Kurt Cobain's interpretation on this performance is unintelligible).

D Chorus (0:45-1:30)

long long time ago
long long time ago

(1.) Oh no
(2.) Who knows

Dm **C**

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Not me
Not me

We
I

never
never

lost
lost

control
control

You're face
You're face

C
Gtr 1
Rhy. Fig. 1

F5

D \flat

F5

25



Gtr 2



Bass
Bass Fig. 1



to face
to face

with the
with the

men
men

who sold
who sold

the world
the world

C

F5

D \flat

A

(w/drc)

29



1. go back to [8] 2.

Who knows

Gtr 1

Dm

end Rhy. Fig. 1

33



Gtr 2



Bass

end Bass Fig. 1



"THE MAN WHO SOLD THE WORLD"

(2:17)

Not me

We

never

lost control

You're face

to face

C F5

D \flat

F5

C

Gtr 1 (dist. off) plays Rhy. Fig. 1 simile (see bar 25)

Gtr 2

37



Bass plays Bass Fig. 1 (see bar 25)

with the man who sold

the world

F5

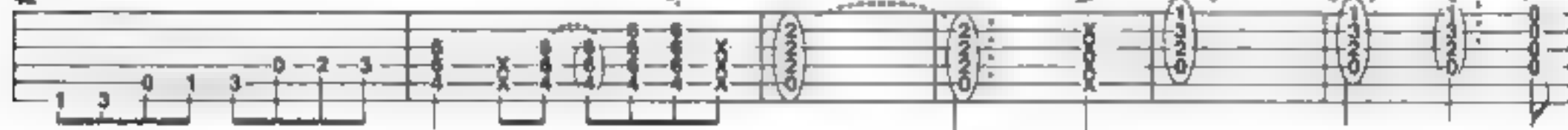
D \flat

A

(Gtr. 1 turns on dist.)

Dm

42



[E] Outro (2:39)

F

Dm

Gtr. 1

48



Gtr 2

Rhy. Fig. 2



Bass

Bass Fig. 2



A

Dm

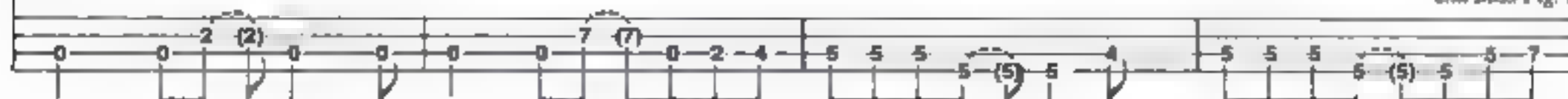
52



end Rhy. Fig. 2



end Bass Fig. 2



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F
Gtr 2 plays Rhy. Fig. 2 twice simile (see bar 48)
Gtr 1

56

Bass plays Rhy. Fig. 2 twice (see bar 48)

A **Dm**

60

F **Dm**

64

A

67

Dm **F**

70 Gtr 1

Gtr 2

Bass plays F (8th fret, A string)

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IT WORKS.

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27

Join musicians around the world who have already discovered the secrets to **Perfect Pitch**.

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- "Thanks! I developed a full perfect Pitch in just two weeks. This happened like a miracle."
- "It's guitar playing."
- "I remember to say 'right' to the sometimes in the midst of the future. I thought."
- "I heard the differences on the first playing, which did in fact surprise me. It was a breakthrough."
- "It is surprising to recognize A-E-G-A-B."
- "I can play things that I can't hear. Really, mind-blowing at 1.5. I thought."
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- "It's like hearing a whole new dimension."
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- "I wish I could have had this 4 years ago!"
- "This was exactly what I had been searching for."
- "I learned to be better behind."
- "I learned to be better behind."

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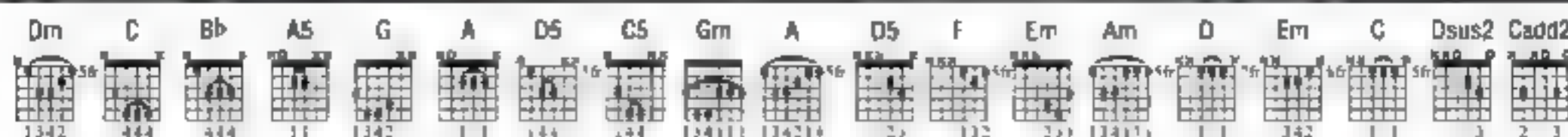
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"THE DEVIL WENT DOWN TO GEORGIA" THE CHARLIE DANIELS BAND

As heard on **MILLION MILE REFLECTIONS** (EPIC)

Words and Music by **Charlie Daniels, John Thomas Crain, Jr., William Joel DiGregorio, Fred Laroy Edwards, Charles Fred Hayward and James Wainwright Marshall** • Transcribed by **Jeff Perrin**



A Intro (0:00, 1:05)

Fast ♩ = 268

Gtr 2 (fiddle arranged for elec. gtr w dist)

Gtr 1 (elec w dist)

Bass

1st time, skip ahead to B 2nd Verse

2. The

2nd time, skip ahead to B 2nd Verse

2. The

11

14 15 12 14

16 13 15 17

13 15 17 21

22 22 22 21 20 19 18

18 15 12 14

16 13 15 17

13 15 17 21

22 22 22 21 20 19 18

"THE DEVIL WENT DOWN TO GEORGIA"

B 1st and 2nd Verses (0:15, 1:12)

(1.) devil went down to Georgia he was 'lookin' for a soul to steal He was in a
guess you didn't know it but I'm a fiddle player to tea and
(2.) devil opened up his case and he said "I'll start this show" and fire

N.C.(Dm)

Gtr 1 substitutes Rhy. Fill 1 simile on repeats (see bar 34)

18

Gtr 1

* pickup str. for gtr

Bass

Bass Fill 1

Let ring next eight bars, end Bass Fill 1

And you'd care to take a dare He was willin' to make a deal when he
flew from his fingertips as he reined up his bow Now you
And he

22

Gtr 1

came across this young man sawin' on a fiddle and playin' it hot And the
play a pretty good fiddle boy but give the devil his due I bet a
pulled the bow across the strings and it made an evil hiss Then a

26

Gtr 2 plays Fill 1 second time (see below)

3rd time skip ahead to [D] Interlude

devil jumped up on a hickory stump and said "Boy let me tell you what I
fiddle of gold against your soul 'cause I think I'm better than you" The
band of demons joined in and it sounded somethin' like this

30

Gtr 1

A5 C5

Bass

Boy said "My name's Johnny and it might be a sin but I'll

34

Gtr 1

Rhy. Fill 1

Bass plays Bass Fill 1 (see bar 18)

Fill 1 (1:22)

Gtr 2

* pick scrape

* pickup string gliss. str. for gtr

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take your hat you're gonna regret 'cause I'm the best that's ever been

38

Git. 1

end Rhy. Fill 1

N.C

Bass

C 1st Chorus (0:50)

Johnny rollin' up your bow and play your fiddle hard 'cause

Dm C

42

light P.M

hell's broke loose in Georgia and the devil deals the cards And

Gm Dm

48

If you win you get this shiny fiddle made of gold But

Gm

50

light P.M

GUITAR WORLD 129

"THE DEVIL WENT DOWN TO GEORGIA"

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74

Ctrl 2

F Em Em

w/pick and fingers

Bass

75

Ctrl 2

Gm Am Bb C

Bass

(end half-time feel)

82

D5 C5 A5 D5

When the

trill pick

Bass

F 3rd Verse (2:02)

devil finished Johnny said "Well you're pretty good old son but

N C (D5)

90

Ctrl

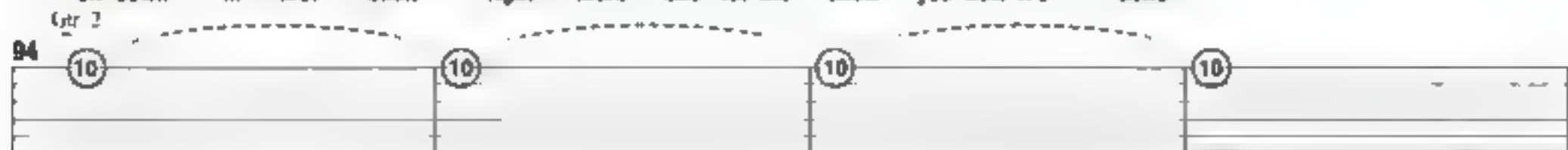
10 10 10 10

* piano arr. for gtr

Bass

12 12 12 12

sit down in that chair right there and let me show you how it's done"

**G** 2nd Chorus (2:09)

Fire on the mountain

rise

boys

run

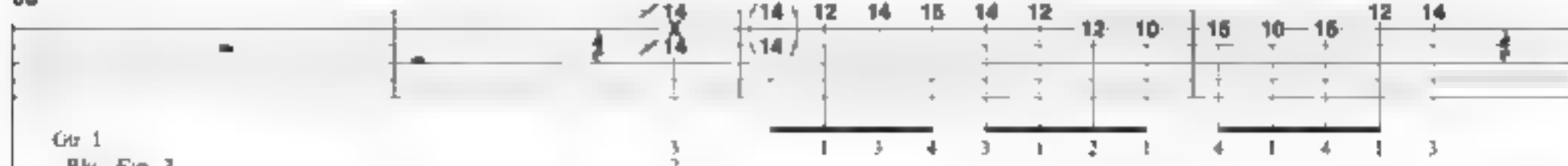
The

D

Em

D

98 Gtr 2



Gtr 1

Rhy. Fig. 2



Bass

Bass Fig. 2



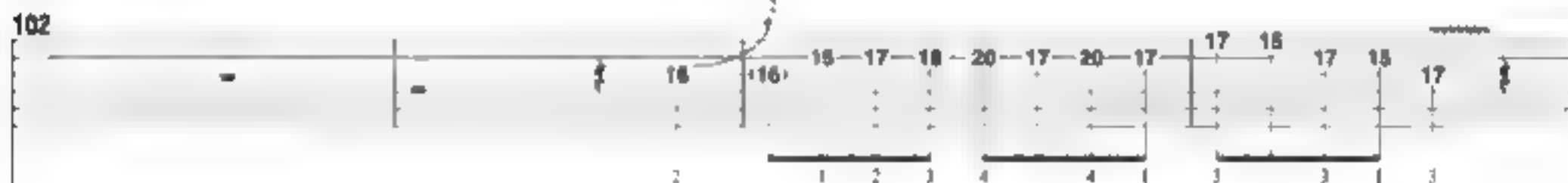
devil's in the house of the rising

sun

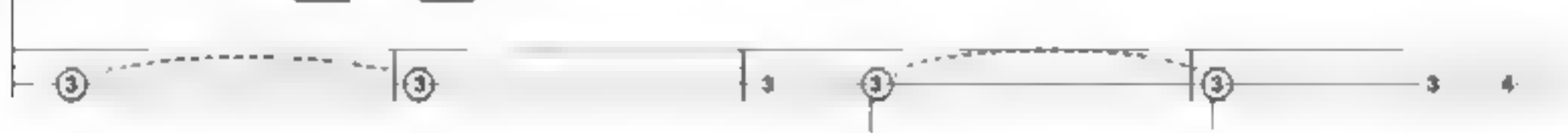
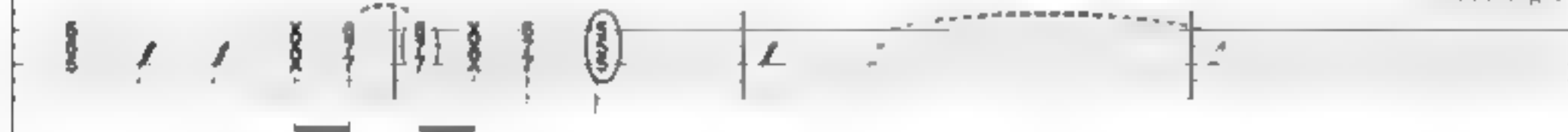
C

Dm

C



end Rhy. Fig. 2



Chicken in the bread pan pickle' out dough

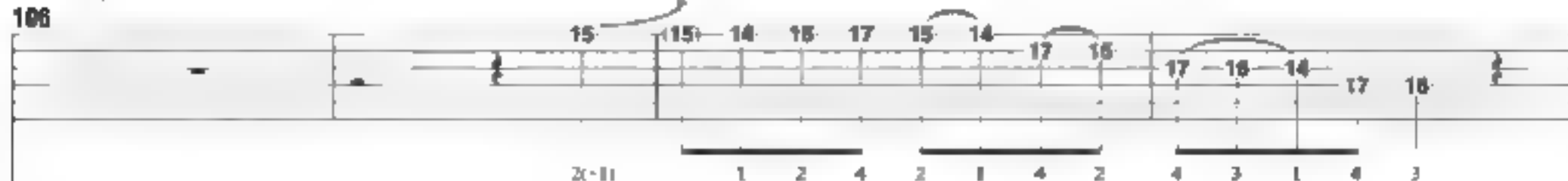
D

Em

D

Gtr 1 repeats Rhy. Fig. 2 (see bar 98)

Gtr 2



2x-II



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C

00

C

110

end Bass Fig.

end Box Fig. 2

Dsus2

Cadd2

1.2

11

Fig. 2

114

Cap. 1

Rev. Fig. 3

let ring -

det ring

end Rtn: Fig. 3

Group

Dear Sir,

end Boxes Fig. 1

A5

119

[illegible]

"THE DEVIL WENT DOWN TO GEORGIA"

123

C5 (D5)

to pull and finger

pull D

(let ring new four bars)

I 4th Verse (2:44)

devil bowed his head because he knew that he'd been beat and he
 laid that golden fiddle on the ground at Johany's feet and he
 said "Devil just come on back If you ever want to try again I Johany
 told you once you son of a bitch I'm the best that's ever been He done
 played

Gtr 1

129 (first two times only)

(play 4 times)

J 3rd Chorus (2:57)

Fire on the mountain run boys run
 D Em D

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 98)

Gtr 2

133

Bass plays Bass Fig. 2 (see bar 98)

Devil's in the house of the rising sun
 C Dm C

The

137

chicken's in the bread pan pickin' out dough
 D Em D

141

Granny will your dog bite No child no
 C Dm C

145

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K (3:12)

Dsus2

1, 2

Cadd2

Gtr 1 plays Rhy. Fig. 3 two and one half times (see bar 114)

149



Bass plays Bass Fig. 3 two and one half times simile (see bar 114)

L Outro (3:21)

3 N.C.
Gtr 2

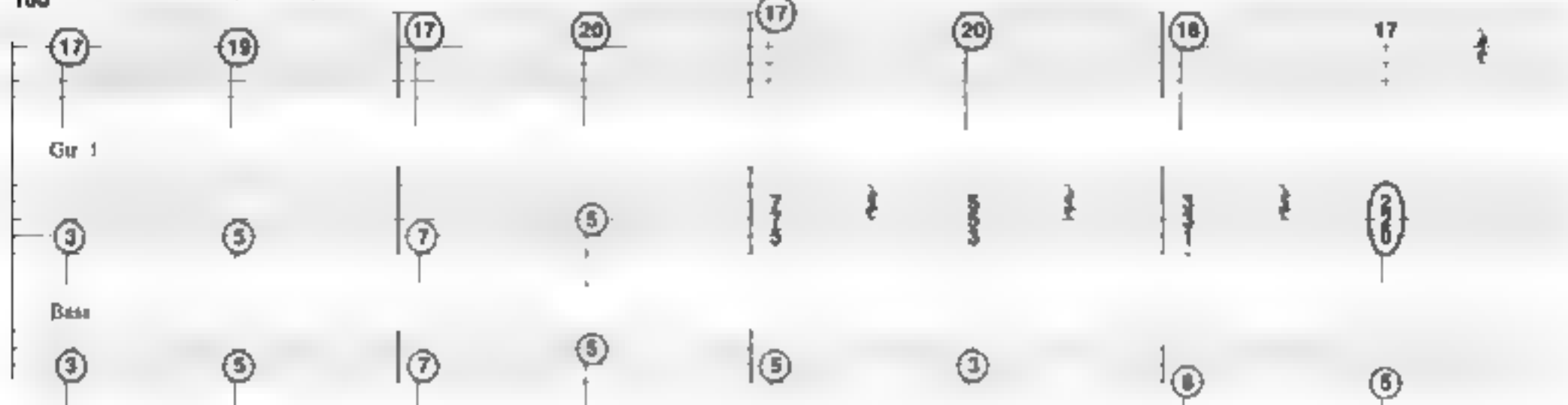
D5

C5

Bb5

A5

153



D5

C5

Bb5

A5

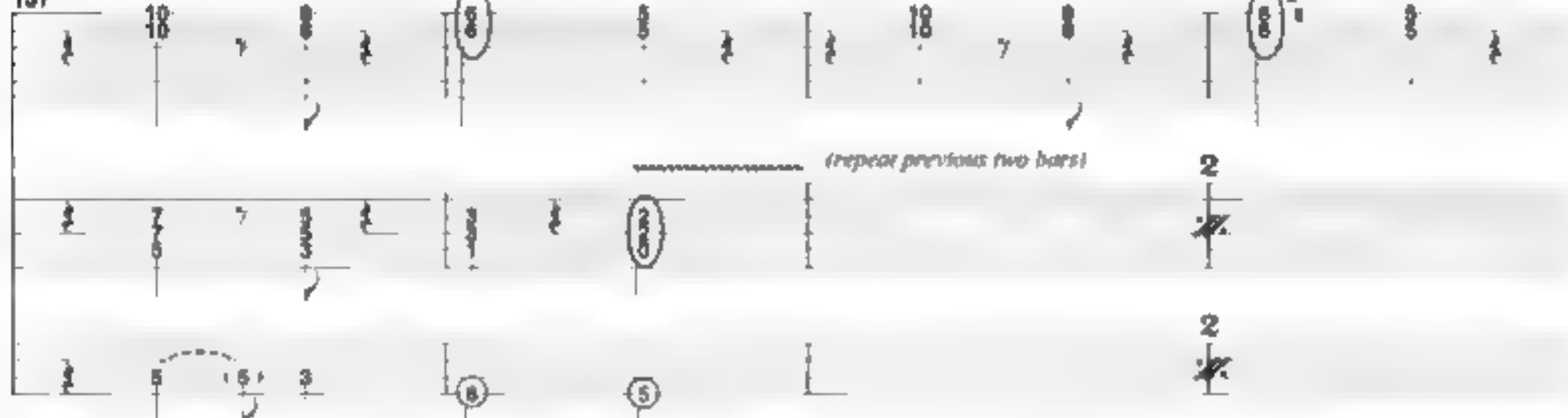
D5

C5

Bb5

A5

157



N.C.(D5)

(C5)

(Bb5)

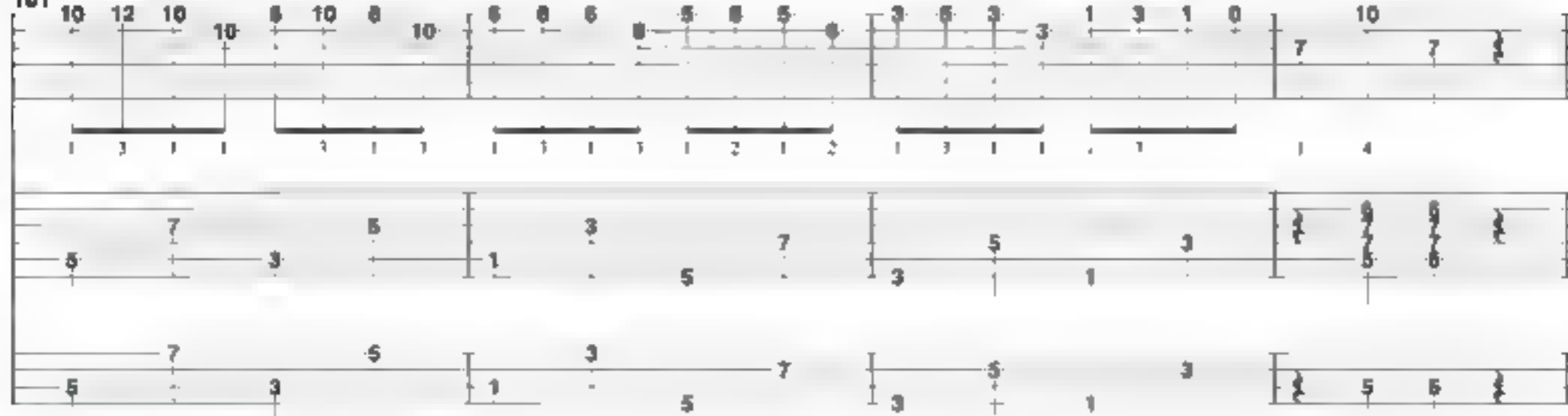
(F/A)

(G5)

(F5)

Dm

161



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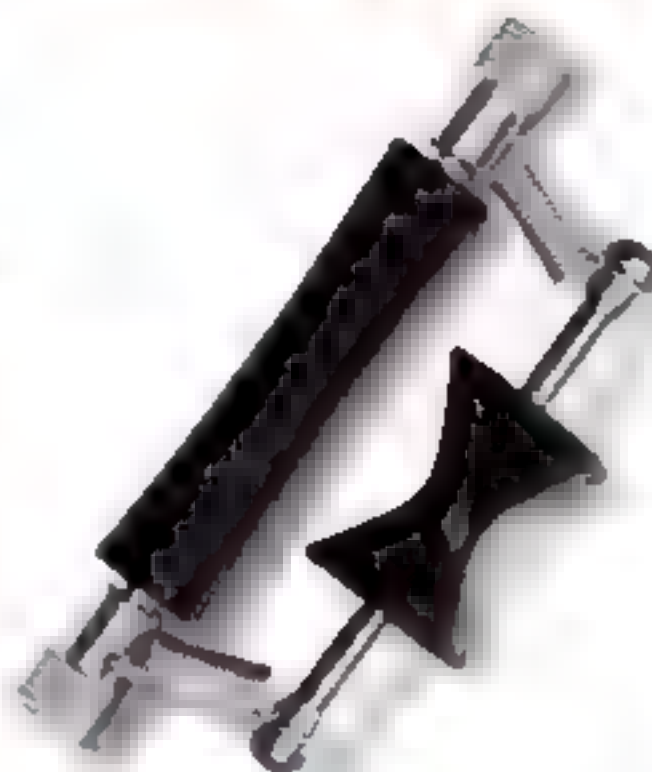


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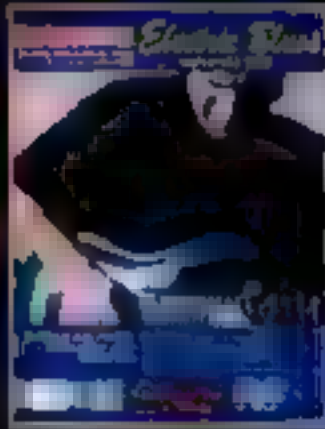
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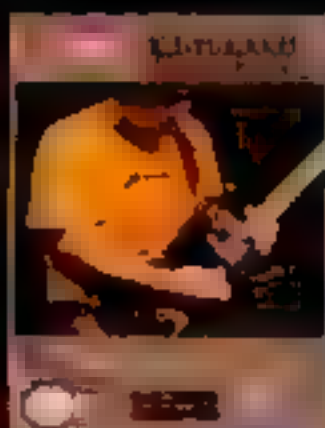
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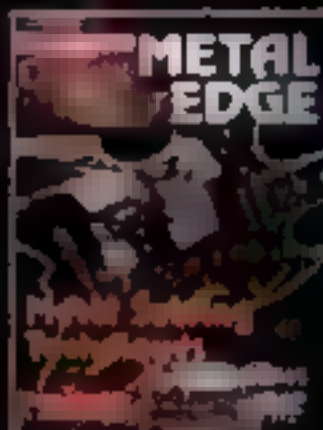
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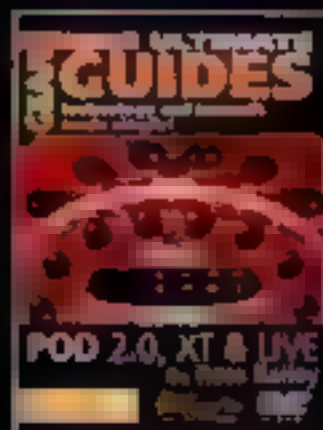
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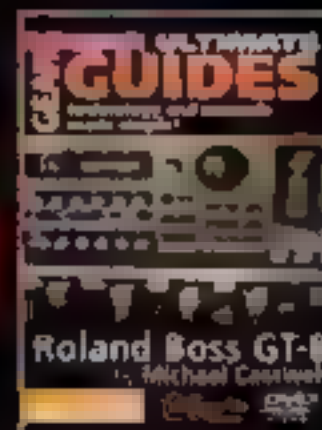
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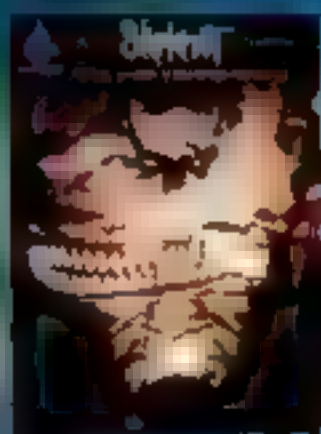
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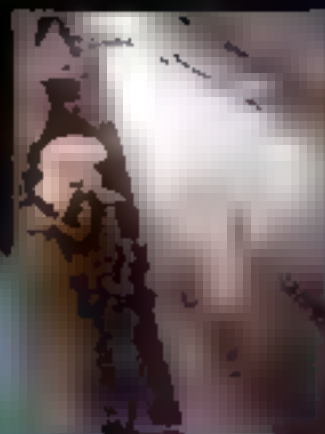
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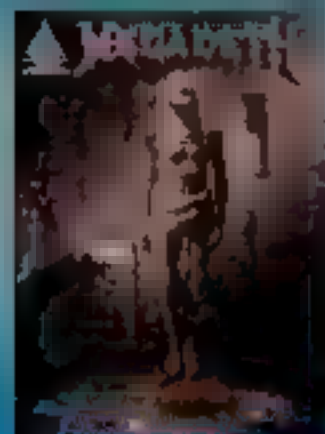


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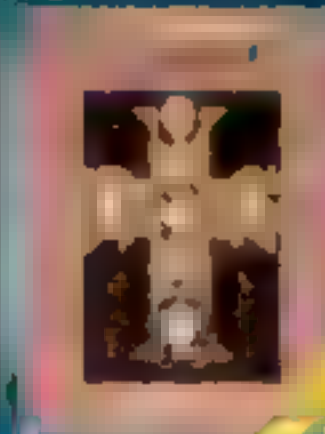
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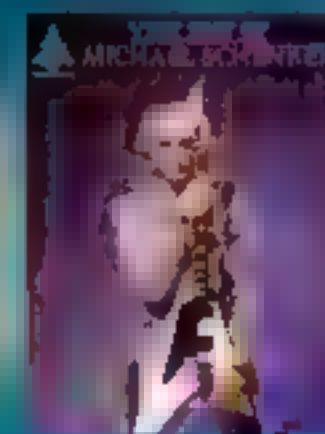
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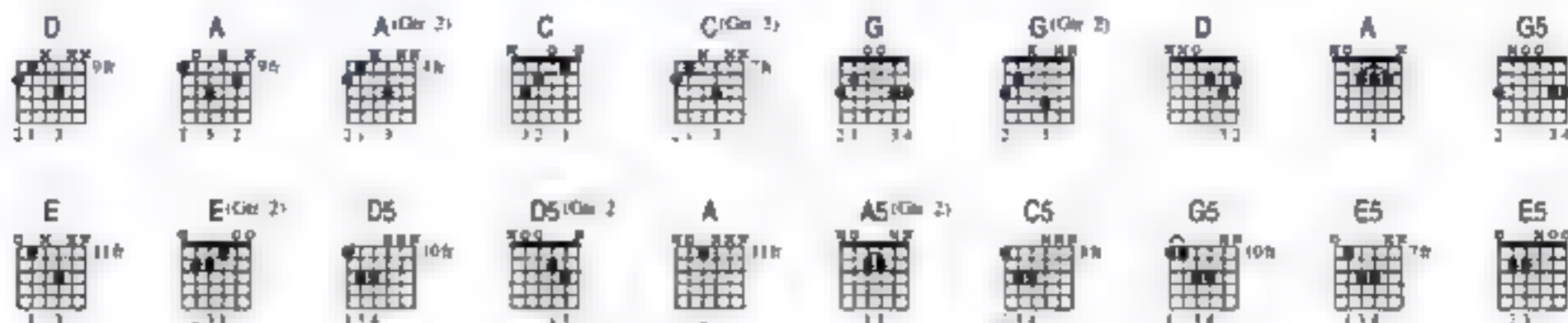
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Words and Music by Billy Corgan • Transcribed by Andy Aledort



A Intro (0:00)

Moderately ♩ = 92

Slower ♩ = ca. 88 (0:04)

N.C.(E5)

Gtr. 2 (clean elec.) enters 2nd time

Riff A

sim.

(play 3 times)

1 (drum rolls)

Gtr. 1 (clean elec.)

Gtrs. 1 and 2 play Riff A twice (see bar 4)

Bass

Bass Fig. 1.

w/pick

5

Gtrs. 1 and 2 (w/heavy dist.)

Riff B.

6

Bass

Bass Fig. 2

Gtr. 2 plays Riff B twice (see bar 6)

7 (repeats previous bar)

Gtr. 1

Bass plays Bass Fig. 2 five times (see bar 8)

www.BassUS.com today

12 Gen. 1 and 2

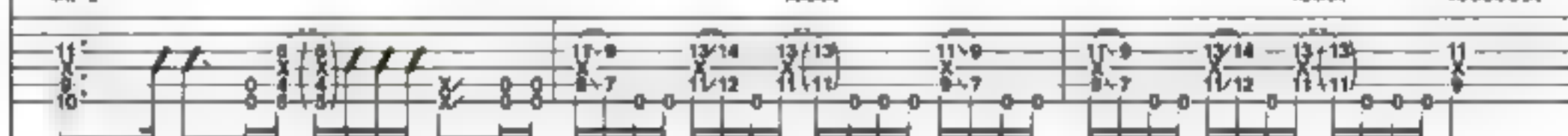


14. Gov. 1



^aЛегенда: другими словами

Gr 2



Results

Box 3 Fig. 3

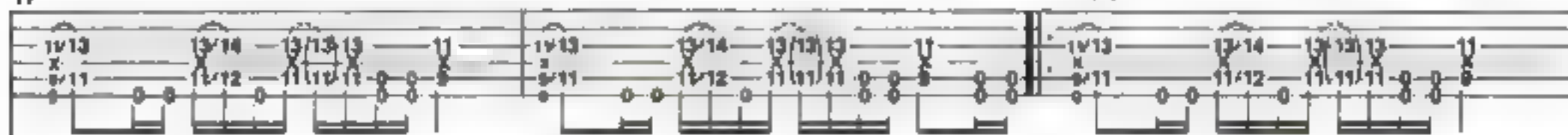
**B** Verses (0:58, 1:33)

J. Frank

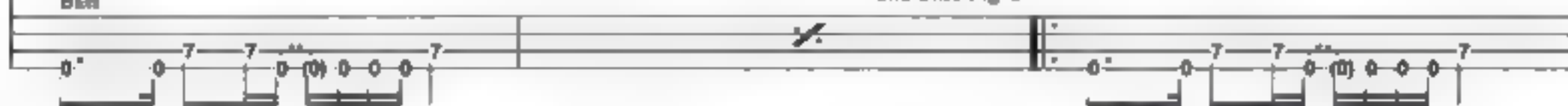
(2.) out there

given
units

17 Gen. 1 and 2



Budget

and base $F(x, y)$ 

by

Doesn't matter
Come along

for what you believe
the big fight

to in rock

for you

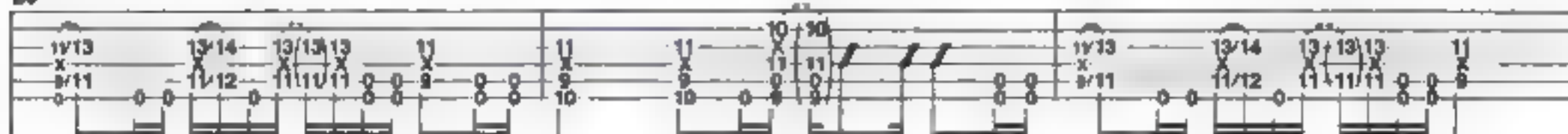
Story Revealed

20 Oct 1964

D

A

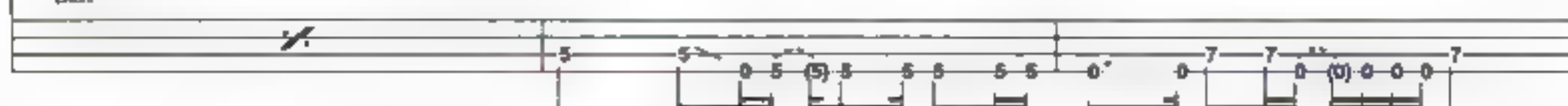
(E)



Gr 2



Butt



⁺cause they
⁺cause deep

(E

so I'm told
you don't stare

G

GUITAR WORLD 141

money who wants that honey 1.

C G D A C

(E) Gtr. 1 and 2 Ch

Bass plays Bass Fig. 3 (see bar 11)

yeah oh yeah

go back to [2] 2nd Verse

2. Hip

2. [D] Chorus Tag (237)

C G5 2, 3, 4. Lat E D5 A C5 G5 (play 4 times)

Rhy. Fig. 2 Rhy. Fig. 3

Rhy. Fig. 2a Rhy. Fig. 3a

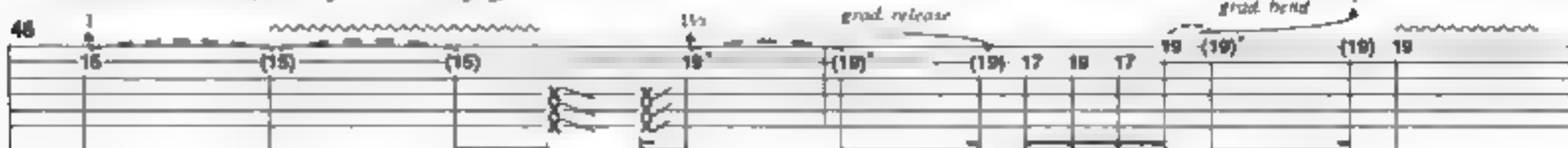
Bass Fig. 4b Bass Fig. 5

(E) Gtr. 1 and 2 Gtr. 2 plays Riff B three times (see bar 6)

Bass plays Bass Fig. 1 four times (see bar 5)



E Guitar Solo (2:00)

| Qtr 3 (elec w/massive dist., doubling effect and lagging) | |


Rhy. Fig. 4



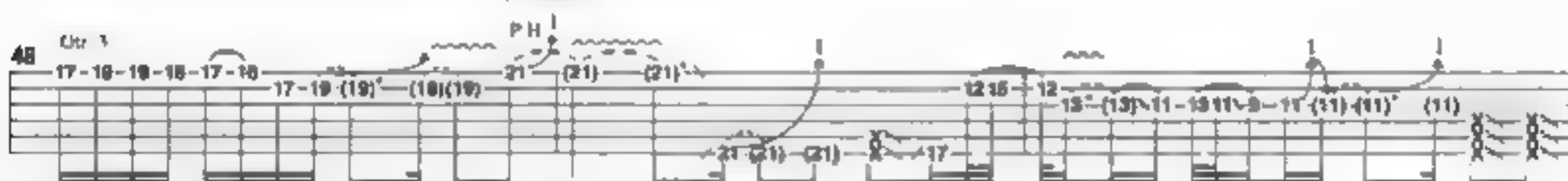
Busch	Reynolds	Ford	Other
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
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21	21	21	21
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38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
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91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100



45

Girls 1 and 2 play Rhy. Fig. 4 two and one half times similar (see bar 48)

(continued)



Bass play Bass Fig. 6 twice two and one half times simultaneously (see bar 40)

AC

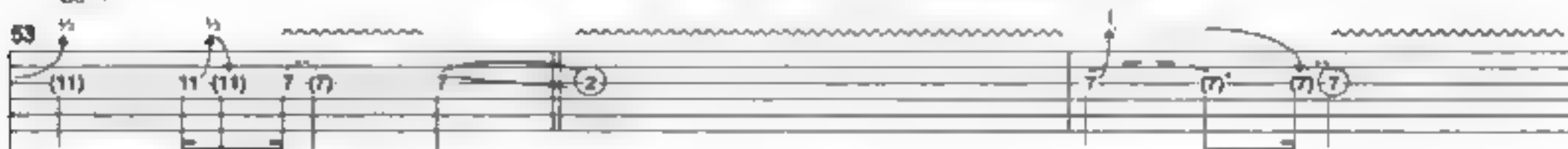


[F] 3rd Chorus (32)

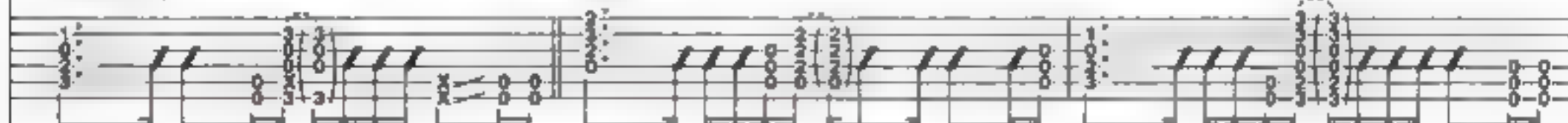
Tell me all of your secrets

†

Gtr. 1 and 2 play Rhy. Figs. 1 and 1a four times (see bar 29).



Gu I



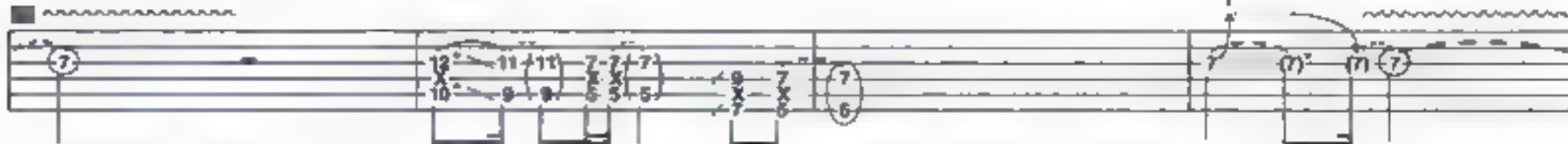
Base



I know

F

Gr 3



Bass plays Bass Fig. 4a (see bar 31)

Ball plays Ball Fig. 4 (see bar 29)

	Who	wants	that	money	as long
D	A			C	G

(play 3 times)

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"FLOODS" PANTERA

As heard on **THE GREAT SOUTHERN TRENDKILL** (EASTWEST)

Words and Music by Vince Abbott, Darrell Abbott, Phil Anselmo and Rex Brown • Transcribed by Andy Aledort

Guitars are tuned down one and one half steps (low to high, C# F# B E G# C#).

Bass tuning (low to high): C# F# B E.

All notes and chords sound in the key of C#, one and one half steps lower than written.



A Intro (0:00)

Slowly ♩ = 58

C#m(add#4)

B#+(add5)

C#m(add#4)

B#+(add5)

C#m(add#4)

B#+(add5)

*Gtr 1 (dist. w/leaky tone and chorus) in ring throughout

(repeat previous bar)

whined sound effect

Gtr 2 plays Rhy. Fill 1 (see below)

B Verses (0:46, 1:28)

E/G#

G

E5

C#m(add#4)

B#+(add5)

C#m(add#4)

B#+(add5)

*1 A dead issue

*2 Your language unheard

of

The

Don't waste

your sound

*If during each vocal phrase, the lyrics are repeated in a spoken manner

with it
of tuning

Dead ears are
out

sleeping

A guilty bliss
The rush of

C#m(add#4)

B#+(add5)

C#m(add#4)

B#+(add5)

C#m(add#4)

B#+(add5)

Rhy. Fill 1 (0:08, 0:41, 1:30)

Gtr 2 (dist. w/heavy dist.)

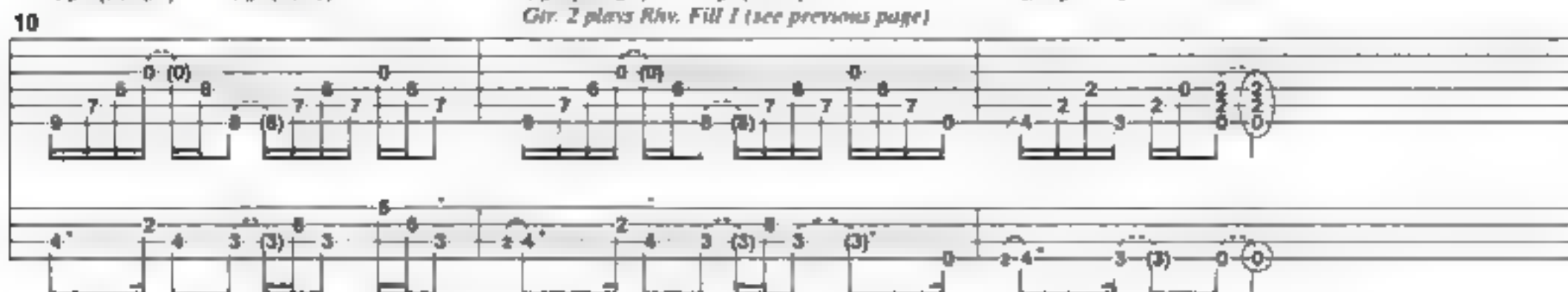
E/G#

G

E5

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negativity is so seen levelling one-sidedly (let me in) nailed to the cross
 Burn away the day
 C#m(add#4) B#+(add5) C#m(add#4) B#+(add5) E/G# G E5
Gtr. 2 plays Rhy. Fill 1 (see previous page)

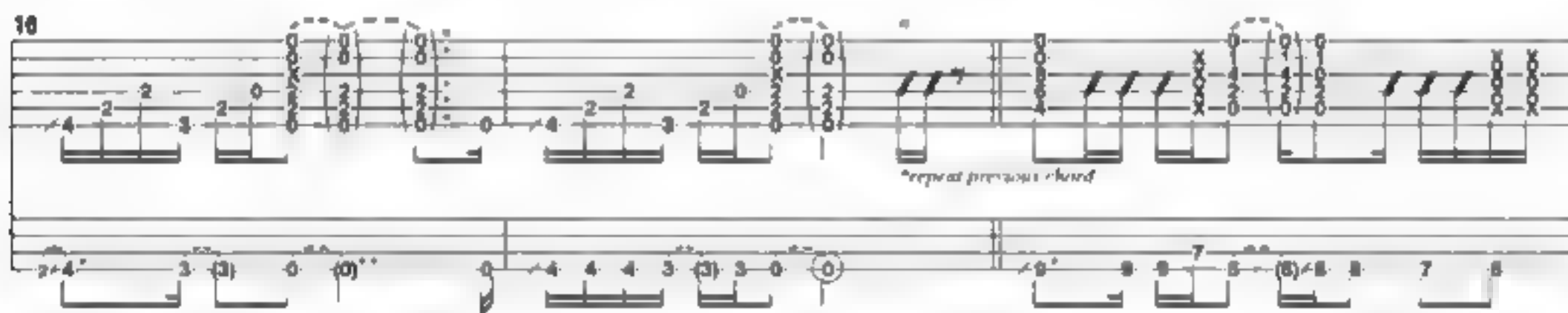


I feel you relate to you accuse you
 The nervous the drifting the leaving
 C#m(add#4) B#+(add5) C#m(add#4) B#+(add5) C#m(add#4) B#+(add5)
Gtr. 2 plays Rhy. Fill 2 (see below)



C 1st Chorus (1:01-2:10)

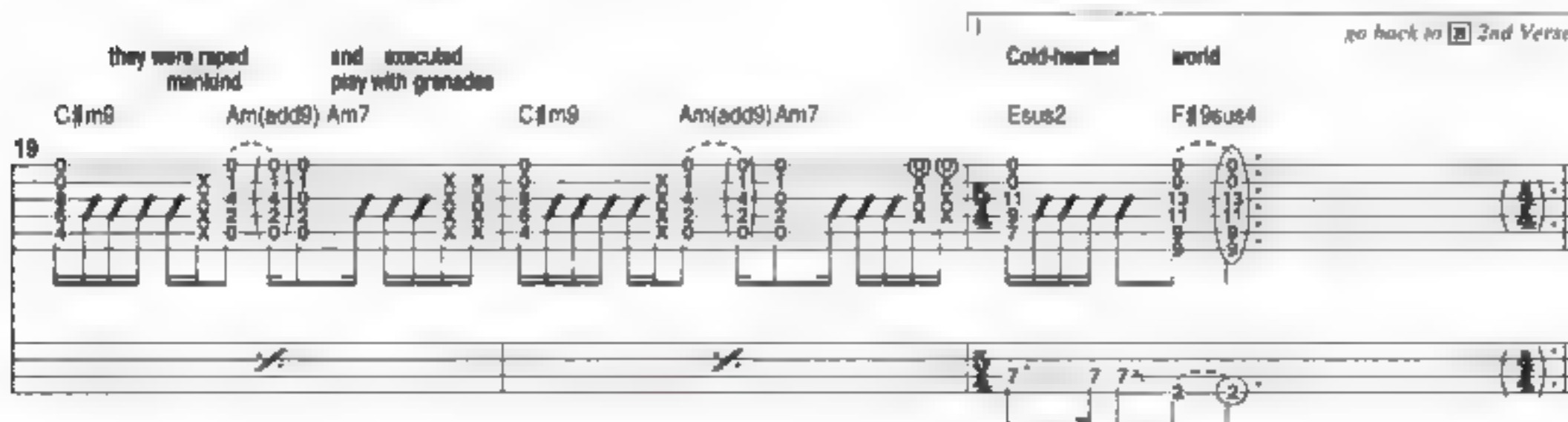
Wash away us all Take us with the floods
 E/G# G E5 E/G# G E5



D Bridge (1:08-2:18)

(1.) Then throughout the night
 (2.) Then throughout the day

C#m9 Am(add9) Am7



they were raped and executed
 mankind play with grenades

Cold-hearted world

go back to **B** 2nd Verse

Esus2 F#9sus4

Rhy. Fill 2 (2:57-3:06)

Gtr. 2

E/G# G E5

E/G# G E5

w/bar

(suck)

2 Cold-hearted world (spoken) And in the night they might bail the pentagram

Esus2 F#9sus4 C#m9 Am(add9) Am7 C#m9 Am(add9) Am7

22

Extinguishing the sun

C#m9 Am(add9) Am7 Esus2 F#9sus4 F#m7(add4)

25

[E] 2nd Chorus (2:55)

Wash away man

E/G# G E5

27

*Gtr 2 plays bottom two notes only

[F] Interlude (3:00, 5:07)

Faster ♩ = 69

Take me with the floods

E/G# G E

30

32

de G5 F#5 A#5 E5 G5

w/har 2 1/2 2 1/2 pull bar up slightly 2 1/2 2 +1 1/2

1.

2 2nd time, skip ahead to 1

35

G5 F#5

w/ thunderstorm sound effect

P.M. ...

pitch: C# F# (in opposite channels)

[G] (3:36)

Slower ♩ = 60

38

C#9(no3) Am7 C#9(no3) Am9 C#9(no3) Am7 C#9(no3) Am9

Chr 1

Chr 1

Bass

[H] Guitar Solo (3:51)

N.C.(C#m)

(A)

(F#m)

42

Chr 3

P.H. P.H. P.M. P.H.

pitch: E5

A# C# B#

Bass

45

(B) (G#B#) (C#m) (A)

PH₁ PH PH PH PH

46

(F#m) (B) (C5)

PM PH PH PH PH

50

(C#m) (A)

Chr 2

52

(F#m)

53

(B) (G#B#)

Chr 3

Chr 2

Bass

(doubling effect)

The musical score consists of two staves. The top staff is for Guitar 1, starting at measure 54. It features a key signature of one sharp (F#) and a common time signature (C). The notation includes various fret numbers (e.g., 19, 22, 17, 21), accidentals (sharps, naturals), and dynamic markings like accents (^) and slurs. There are also some unusual symbols like "19°". The bottom staff is for Bass, showing fret numbers (e.g., 2, 4, 6, 8) and rhythmic patterns. Both staves have vertical bar lines indicating measures.

The musical score is written for guitar and piano. The guitar part is in standard notation with a key signature of one sharp (F#m). The piano part is in standard notation with a key signature of one sharp (F#m). The score is divided into two systems. The first system shows the guitar playing a series of chords and single notes, while the piano plays a simple accompaniment. The second system shows the guitar playing a more complex melody with many accidentals, while the piano plays a simple accompaniment.

The musical score is written for piano and features three systems of music. The first system includes measures 1 through 20, with a key signature change to one flat at measure 17. It contains various musical notations such as eighth notes, sixteenth notes, and rests. The second system continues from measure 21 to 36, featuring a wavy line indicating a tremolo effect starting at measure 34. The third system shows measures 37 through 40, ending with a double bar line. Performance instructions are provided below the staff, explaining the use of the Whistling Post pedal and the lower path.

(B) (A5) (B5) (C5)

grad. pedal

in Prep

$\frac{4}{4}$

(black)

w/bw

* Whenever pedal part is strongly entered one octave by depressing pedals.
The device is set to produce other high pitches as well.

** Lower path w/Whistling pedal while fluttering trem bar violently

I (5:29)

G5 **F#5** **G5** **F#5**

Gtr 2 plays Rhy Fill 4 (see next page) *w/ crashing storm sound effects*

Dir 3 *(play 9 times)* *rub*

60 **P.M.** **P.M.** **P.M.** **P.M.**

Bass *(play 9 times)*

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J Outro (8:14)

Faster ♩ = 132

C#sus2

Qtr 1 (w/dist. chords and delay set to multiple eighth notes)

let ring throughout

subtle sound effect

Aus2

63

Qtr 1

Bass

65

E C#sus2 C#m A E

Qtr 1

69

F#m C#sus2 Aus2 Eus2 Bus2

74

C#sus2 Aus2 Eus2 Bus2 F#5/B#

79

C#sus2 Aus2 Eus2 Bus2

83

Bus2 (G#5/B#) C#m A E Bus2

88

C#sus2 A E F#sus2

Rhy. Fill 4 (8:29)

Qtr 2

"depress bar before picking note"

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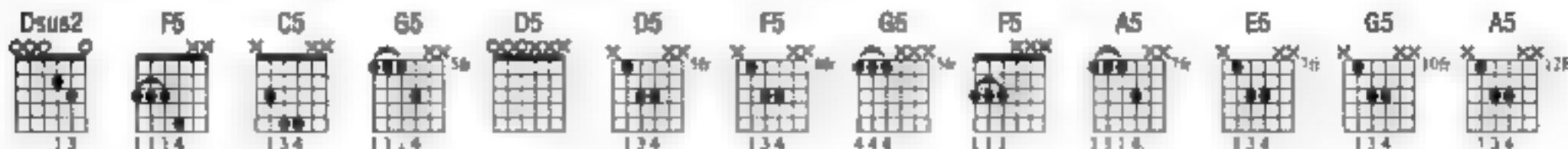
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As heard on **FINDING BEAUTY IN NEGATIVE SPACES** (WIND-UP)
Words and Music by **Scott Anderson and James Black** • *Transcribed by* **Jeff Perrin**

All notes and chords sound in the key of C minor, one whole step lower than written.

[illegible][illegible]

13

2

2

T A B	15	15	
			X

C Chorus (0:29, 1:13, 2:40)

Fake it if you're out of direction Fake it if you don't belong yeah
 D5 F5 D5 C5 D5 F5 D5 C5

Gtr 1 (w/dist.)

17 2

* repeat previous chord

Bass Fig 2 2

2nd time, skip ahead to **E** Interlude3rd time, skip ahead to **H** Outro

Fake it if you feel like affection Whoa you're such a lucky hypocrite
 D5 F5 D5 C5 D5 F5 C5 G5 F5

21 2

Rhy Fill 1

Bass Fill 1

D 2nd Verse (0:44)

And you should know that the lies won't hide your flaws no sense in hiding all of yours
 D5 (F5) (C5) (G5) (F5) (D5) (F5) (C5) (G5) (F5)

Gtr 1

(w/light dist.)

25

Bass plays Bass Fig. 1 twice (see bar 1)

You gave up on your dreams along

the way

go back to **B** Pre-chorus

yeah

(D5) (F5) (C5) (G5) (F5) (D5) (F5) (C5) (G5) (F5)

29

G Bridge (1:56)

I can fake with the best of anyone I can fake with the best of 'em all

D5 C5 G5 F5 D5 C5 G5 F5 D5

48 Gtr 2

15 15 15 15 15 15 18 18 15 15 15 15 15 15 18 15

Gtr 1

2

Bass

5 5 5 5 3 3 3 3 5 5 5 5 3 3 3 0 0

go back to **A** 1st Verse

I can fake with the best of anyone I can fake it all

C5 G5 F5 D5 E5 G5 A5

50

15 15 15 18 15 15 18 18 18 15 15 17 17 18 18 15 15

2

2

5 5 5 5 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12

H Outro (2:55)

Fake it it you're out of direction Fake it it you don't belong yash

D5 F5 D5 C5 D5 F5 C5 G5 F5 D5

Gtr 2 plays Riff A (see bar 38)

54 Gtr 1

2

Bass plays Bass Fig. 2 twice (see bar 17)

Fake it it you feel like affection When you're such a fuckin' hypocrite

D5 F5 D5 C5 D5 F5 C5 G5 F5 D5

58 Gtr 1

2

Bass

0 0 7 0 0 0 7 0 3 3 7 3 3 0 3 3 5 5 5 5 3 3 3 3 3 3 3 3 6 5 3 3 0

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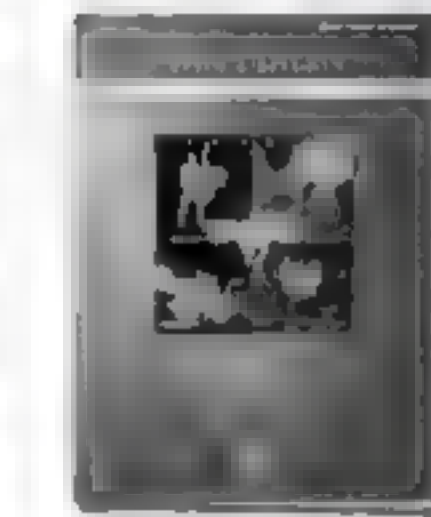
Classic Album Editions: 1984
(26267) Book, \$19.95



Eddie Van Halen, Guitar Virtuoso
(27045) Book, \$16.95



VH Ultimate Song Pages
(27044) Book, \$39.95



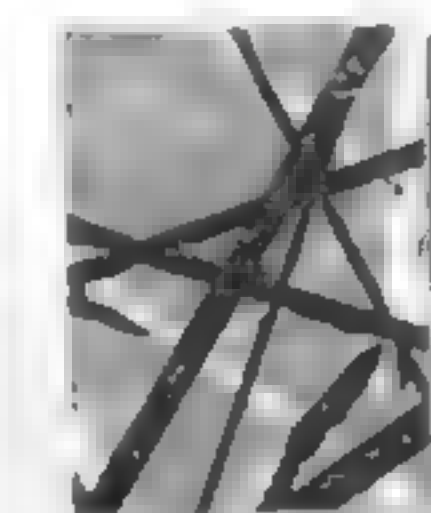
Classic Album Editions: Van Halen
(24626) Book, \$19.95



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(PG9531) Book, \$24.95

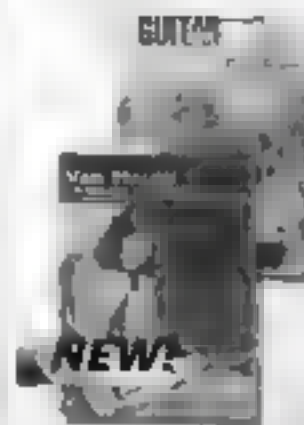


Best of, Volume I
(PG9665) Book, \$24.95



The Best of Both Worlds
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Authored by Matt Bruck, Eddie's long-time guitar tech.

VH Keyboard Songbook
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SOUND

PRS MIRA ELECTRIC GUITAR 164 VISUAL SOUND VISUAL VOLUME 164 FIRST ACT DELIA LS ELECTRIC GUITAR 164 ROCKTRON CYBORG DISTORTION UNIT



KING SIZE

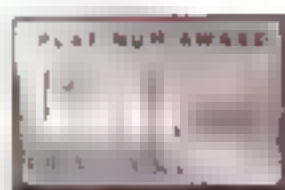
Marshall 2203KK Kerry King signature JCM800 head

ON
DISC

BY ERIC KIRKLAND

AFTER 30-PLUS YEARS of beating down audiences with mesmerizing machine gun rhythms and knuckle-cracking power riffs, Slayer's Kerry King has firmly established himself as an iconic member of metal's elite madmen. In addition to his barbaric style of playing, King has always credited a large portion of his sound to a particular Marshall JCM800 that he respectfully calls "The Beast."

King purchased the amp in the mid-to-late Eighties, which should already tell Marshall fans something about its malevolent character. For those not in the know, early Marshall 2203 heads, like the 2203 reissue head currently offered by Marshall, had a less vicious edge than the JCM800 2203 amps produced from the mid Eighties until 1990. The reason? In the mid Eighties, Marshall changed the design: four filter caps were replaced with two that boasted a higher working-voltage capability. The result was less power amp "sag" when the head was cranked, especially on the low end, making the amp more aggressive. In addition, King's Beast is



LIST PRICE: \$2,700.00
MANUFACTURER: Marshall Amplification, PLC marshallamps.com
POWER OUTPUT: 100 watts
CHANNELS: One
FEATURES: Beast switch activates custom noise gate and variable gain boost with King's custom EQ curve; five speaker outputs
CONTROLS: Presence, bass, middle, treble, master volume, preamp volume, Beast switch, gain threshold, Assault intensity
COVERING: Black textured vinyl, custom-styled cloth and faceplate with "tribal" decoration based on King's tattoos
TUBE COMPLEMENT: Four 6T-GB, three 12AX7

one of those special instruments that for some reason stand out from all others. As King says, it "sounds as if Satan himself reached up and touched the amp." (Relax, folks. Kerry was speaking figuratively—GW Ed.)

Marshall began its recreation of the amp by measuring all of the Beast's components and performance characteristics. But the amp was not the only element of King's rig that Marshall sought to duplicate. Part of King's signature sound has always been a 10-band graphic EQ that he runs in front of the amp. So that King could achieve his tone without any outboard devices, Marshall incorporated the sound of this EQ into a switchable front-panel feature, along with an exceptionally well-designed noise gate. Best of all: unlike Zakk Wylde and Slash's signature Marshall amps, the Kerry King 2203KK JCM800 is a standard production amp and, with good reason, the new flagship of the JCM800 line.

FEATURES

KING HAS ALWAYS replaced his amp's stock EL34 power tubes with 6550s for a beefier and more robust tone. (If

you want to make this change to your Marshall 2203, have a reliable tech make the switch and properly bias the amp.) At his request, Marshall loaded one of the 2203KK test amps with a set of the audiophile-favored KT88 tubes. The results were astonishing, and King agreed that the extra depth and authority provided by the KT88s complemented his ass-kicking tone. Using these tubes also made it possible to capture the Beast's sonic footprint without having to commission an expensive custom transformer for the 2203KK production amps.

Aside from this change, the remainder of the 100-watt 2203KK's all-tube power and preamp sections are identical to other 2203s and feature controls for volume, master, treble, bass, middle and presence. Of course, the particular component values discovered in King's Beast are also applied to the new signature amp and remain a closely guarded key to its performance. While the 2203KK's sound honors the Beast, the amp's fascia honors the man, with Celtic lettering and tribal flames that are based on King's tattoos. Perceptive users will also notice that the control

CHECK

DIGITECH VOCALIST PROCESSOR 172 BLACKHEART BH5H HEAD & CAB 174 IBANEZ SR400QMCS BASS 176 CA ACOUSTIC COMPOSITE 179

KT88 tubes create deep midrange and spacious bass tones.



panel's graphic design points directly to a switch labeled "the Beast."

Punching this button pile-drives the amp's front end with gain and introduces the equalization curve that King achieved through his old EQ unit. Dialing the associated Assault knob acts just like the level slider on King's original EQ, adding gain and drive to the fine-tuned signal. Hitting the Beast switch also engages Marshall's impressive onboard noise gate. This blissfully simple expansion-style gate is one of the most effective gates I've encountered and nothing short of a miracle device for hardcore players who favor choppy rhythm techniques. Unlike traditional gates, it doesn't interfere with the signal's tone or induce a preset decay. The result is sustain that lasts until you silence the strings.

PERFORMANCE

I DON'T KNOW whether it's the substitution of KT88 tubes or the special tweaks, but Marshall's 2203KK is surprisingly capable of producing downright delicate tones that are woody and rich. Where most Marshall JCM800s are edgy and hyper-focused on driving upper-midrange frequencies, King's amp delivers round notes, incredible

imaging and lows that bellow as if emanating from deep inside the amp. Blues artists especially will relish this amp's ability to fill a room with tone in the tradition of the great "Plexi" Marshalls.

Of course, most players will buy this amp with the expectation of sheer brutality. Sure enough, kicking in the Beast switch unleashes a torrent of gain and pulverizing crunch. Stringing together a series of power chords and staccato bass riffs through a set of EMGs sounded like a tank's steel treads crushing the charred skeletal remains of its conquered foes. Still, through all this power and violence, the amp remained articulate and controlled.

A lot of this control must be attributed

The Beast switch activates King's custom EQ curve and a variable gain boost.

The custom-designed gate controls hiss and noise seamlessly.

to the onboard gate. However, once you stop the strings' vibration with either hand, the gate clamps shut like a bear trap on a chipmunk. This unprecedented command over a high-gain signal removes all barriers to style and naturally encourages palm-controlled down-strokes, alternate picking and interwoven chords.

THE BOTTOM LINE

KERRY KING'S SIGNATURE Marshall JCM800 is perhaps the most perfect plug-and-play hardcore amp ever conceived. Big KT88 tubes drive the classic JCM800 design into deep tonal realms, while the Beast circuit's equalized gain boost and studio-quality noise gate conjure the wicked glory of King's infamous sound. Like the discovery of gunpowder, this is the amp that will light the way for a new breed of war pigs and metal machines. ★

MAINTAINS AND ARTICULATE HIGH-GAIN TONE; BUILT-IN NOISE GATE; VERSATILE

GATE ACTIVE ONLY WITH BEAST SWITCH ON; BOOST NOT FOOTSWITCHABLE; NO EFFECT LOOP



STAR POWER

Paul Reed Smith Mira electric guitar

BY ERIC KIRKLAND

OVER THE PAST 20-plus years, several of PRS's offerings—including the McCarty, Santana and Singlecut—have achieved iconic status for their glorious tone and singular playability. Paul Reed Smith's new vintage-inspired Mira joins the ranks of these milestone guitars and reminds us all of why Paul is considered a legend in the guitar-building community.

Mira is actually the Latin word for "wonderful" and also the name given by astronomers to one of the universe's most exciting stars, which rips through space at an astonishing 291,000 miles per hour and trails a cometlike tail behind it 13 light years long. That's a colossal moniker for an instrument, but in terms of its tone and musicality, the Mira deserves of the name. The guitar's understated and classically refined appearance recalls axes of the past, while its captivating tone ensures an honored place in the annals of guitar lore.

FEATURES

THE MIRA IS A striking instrument from all angles, even though it does not feature the figured maple "10 Top" that's synonymous with PRS's finest offerings. This is actually a flattop body, built entirely from mahogany and cleverly contoured to look and feel like a carved top. Its shapely outline bears an unmistakable resemblance to the original Santana model, which was one of Smith's first body shapes. But while it is certainly easier and considerably less expensive to produce a guitar without the figured mapleotation, a great deal of the Mira's explosive tone can be credited to this slender and lightweight mahogany body.

The pickguard is another uncommon sight on a PRS, yet it seems to perfectly suit this guitar's vintage styling and control layout. A master tone and volume control are wired to the pickups, along with a three-way blade switch and a mini toggle that taps the humbuckers to single-coil status. I personally prefer the mini toggle to a push-pull pot for coil tapping in live playing scenarios.

PRS custom winds the Mira pickups to excite the guitar's warm lows and chocolaty-sweet brown midrange. By Smith's account, they are modified versions of the humbuckers used in the scintillating PRS 245 Singlecut, but he would say nothing more about them. Whatever the secret, their tone is exceedingly balanced and expressive.

The Mira's neck is glued in, has a 25-inch scale and features 24 frets on an Indian rosewood board. Players can choose from PRS's standard or wide-thin neck shapes. Lightweight hardware on the Mira includes an infinitely comfortable aluminum wraparound bridge and PRS's phase II locking tuners. My test guitar had moon inlays, but PRS's traditional bird inlays are available for a few extra dollars.

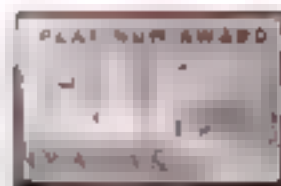
PERFORMANCE

IF A STRAT APES the sharp cry of a violin and a Les Paul croons with the earthy presence of a cello, then the Mira sits between them as the viola of the family. Rich and round tones dominate the Mira's midrange-heavy character through a powerful voice that is both authoritative and soothing. It's plainly the most glorious blend of nonsibilant overtones and essential frequencies that you're likely to hear for less than \$5,000. These qualities allow the Mira to sound spectacular through practically any amplifier and capably deliver any style of music. Intentionally, there's nothing really new about the Mira's performance: it's just classic mahogany guitar tone at its finest.

Overdrive, especially from either my Mesa Lone Star or Dave Bray-modified Marshall "Flexi," really let the Mira's magical pickups run wild. Where some guitars sing joyously or roar frightfully, the Mira coos in sinful delight and moans like an oversexed siren. Exciting as it is, this is a mature voice that's rarely heard from a guitar that's less than 25 years old. I likened these spectacular sonic climaxes to a blend of Slash and Brian May. Clean sounds were infinitely rewarding as well, offering bell-like highs, impressive bass weight and a wonderfully forgiving midrange nature. Single-coil tones gave the guitar a little more slice but didn't quite achieve the satisfying sound of the full humbuckers.

THE BOTTOM LINE

THE MIRA IS beautifully warm, superbly detailed and predominantly sexy through a caramel-sweet midrange. This is a bold statement but, if I could own only one Paul Reed Smith guitar, it would be the Mira. ●



LIST PRICE: \$4,900.00
MANUFACTURER: Paul Reed Smith Guitars, prsguitars.com
BODY: Mahogany, contoured flattop
NECK: Mahogany, set
FINISH: Indian rosewood
SCALE LENGTH: 25 inches
FRETS: 24
HARDWARE: Aluminum wraparound stop tailpiece, PRS Phase II locking tuners
CONTROLS: Volume, tone, three-way pickup selector, mini toggle taps pickups
PICKUPS: Mira treble and bass

The Mira's pickups illuminate the guitar's sweet midrange hues without compromising low-end integrity or fullness.

The thin flattop mahogany body and glued-in neck help the Mira achieve the warmth and resolution prized in PRS's early hand-made guitars.



Lightweight hardware is key to the guitar's clear voice.

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Dimebag Darrell
Elkins Park Lake - Arlington, TX
October 23, 2004

www.DEANGUITARS.com

photo: Chad Lee

DEAN
GUITARS

SOUND AND VISION

Visual Sound Visual Volume pedal

BY ERIC KIRKLAND

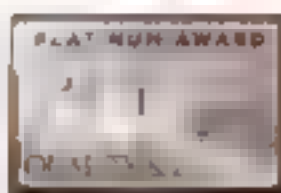
THE VOLUME POTS ON most guitars are, at best, flawed devices, offering only a limited taper and altering the instrument's tone and gain throughout their range of adjustment. Add to those faults the complexity of playing while manipulating the volume control, and you start to understand why so many players leave the pot on 10 and put their foot to work with a volume pedal.

Back in 1995, Visual Sound took the humble volume rocker to a new level with its Visual Volume pedal, featuring a row of LEDs that indicate volume level. Discontinued in 1998, the pedal is back in production with an all-new design that includes a die-cast aluminum housing, blue and red LEDs and a bevy of other practical innovations.

FEATURES

THE VISUAL VOLUME'S exaggerated sci-fi appearance is appropriate for a pedal that is light years ahead of its competitors. The pedal's most obvious advantage is the row of 10 super-bright LEDs that indicate the volume level, but there's more here than meets the eye. Inside the pedal, a rack-and-pinion volume pot actuator replaces the string-and-pulley-style system found in traditional volume pedal designs. Visual Sound's revised system is obviously more durable, and the actual volume pot can be easily replaced should it ever become defective—no soldering involved.

Players can choose to run the pedal in Passive or Active modes. Benefits of the Active mode include a transparent



TRIPLE SOUND VISUAL VOLUME PEDAL

MAP: \$199.95

MANUFACTURER: Visual Sound LLC, visualsound.net

EFFECTS: Volume control, clean boost

FEATURES AND CONTROLS: High-intensity LEDs indicate volume level; internal trim pots to set boost level for each output

CONNECTIONS: Two inputs, two outputs, tuner out

BYPASS: Pure Tone buffer circuit

CIRCUITRY: Analog

POWER: 9VDC, 9VDC, battery

WEIGHT: 1.5 lbs

Pure Tone buffer circuit and a variable clean boost. If you want to achieve more than unity gain, two internal pots allow up to a 10dB of clean boost for each of the two outputs. Passive mode is preferable if the pedal is being used for expression pedal or as a controller for some nonguitar device. Dual inputs and dual outputs and a dedicated tuner add to the Visual Volume's versatility.

PERFORMANCE

ONCE I STARTED USING this pedal, I hardly ever took my foot off of it. The rack and pinion system is smooth and comfortable, and it allowed me to achieve subtle textures and rousing crescendos. There was no loss of tone at any volume level, and the multiple outputs let me replace my A/B box and reduce clutter. As a nice bonus, I could even set the output boosts at different levels, so that each one of my amps had a custom-tailored gain enhancement.



Bright LEDs indicate volume level.

ON DISC

THE BOTTOM LINE

VISUAL SOUND'S VISUAL VOLUME pedal is loaded with great and useful features, including Passive and Active modes, and it works transparently. Best of all is its LED display, the visual element behind its name.

LED VOLUME INDICATORS, STIMULATING, SOLID CONSTRUCTION

ADAPTOR MUST BE USED FOR LONG-TERM OPERATION

PLAYING THE MARKET

CONFESSIONS OF A VENTURE CAPITALIST

PARALLEL LINES

BUZZBIN NEW HIP AND UNDER THE RADAR

OH SNAP! Jodavi ZZYX Snap Jack

NOTHING IS MORE embarrassing than yanking the cable jerked out of your guitar by some bumblefooted vocalist. Even worse is when that action adds injury to insult by damaging the output jack on your guitar or the input jack on your amp.

The Jodavi ZZYX Snap Jack guitar cable offers an ingenious solution to this potential problem by using a magnetic design that allows the jack to detach from the cable only when it is sub-

jected to excess tension. Even better, the jack detaches without making any popping or stretching noises you'd normally encounter when unplugging a standard guitar cable from an amp, allowing you to change guitars onstage in silence.

Snap Jack cables are available in 15- and 20-foot lengths with straight or angled jacks, and the package includes extra jack tips, which are also sold separately. The cable provides the sound

quality of a premium cable and its rugged design can withstand years of bumping mishaps. The jack tip detaches with just

the right amount of pressure that makes it easy to switch instruments but difficult to unplug accidentally. @ —Chris Gill

IMMEDIATE TOP 200

LIST PRICE: 15-foot, \$53.00; 20-foot, \$57.00; two extra tips, \$29.00
CONTACT: Jodavi Inc., jzzyx.com





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Built On Sound

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SPECIAL DELIVERY

First Act Delia LS electric solidbody guitar

BY CHRIS GILL

BACK IN THE GOLDEN age of the electric guitar, it was common practice for guitar companies to offer affordable instruments that provided basic features without skimping on craftsmanship, playability or tone. In the Fifties Gibson introduced the Les Paul Special, a "budget" version of the Les Paul Standard that many players today actually prefer over its more expensive counterparts. The Special's mahogany slab body and robust single-coil P90 pickups provide an ideal combination of warmth, punch and definition that makes this guitar an aggressive rock and roll beast with a personality all its own.

The First Act Delia LS may not be an exact copy of a Les Paul Standard, but it comes from the same well of inspiration both in overall design and value for the dollar. First Act's chief luthier Kelly Butler set out to build a U.S.-made guitar with a list price under \$1,000, but he didn't want to compromise on features that matter most to players, such as sound, versatility and performance. The result of his efforts, the Delia LS delivers the great workmanship and attention to detail musicians expect from First Act's Limited-Edition Series guitars without busting into the four-digit price zone.

FEATURES

WITH ITS DOUBLE-CUTAWAY mahogany slab body, dual single-coil pickups, one-piece mahogany neck and rosewood fingerboard with mother-of-pearl dot inlays, the Delia LS seems like a close cousin of the late-Fifties Les Paul Special, but several features set it apart. The Delia has a 25 1/2-inch scale instead of the standard Gibson 24 3/4-inch scale, providing brighter and livelier tone thanks to the additional tension of the longer string length. Also, the Delia boasts a Tune-O-Matic-style bridge with adjustable saddles and a string-through-body tailpiece, which enhances sustain and body resonance. As a result, the Delia LS is a very dynamic solidbody, with outstanding acoustic response that only gets better when you plug it in.

Although the electronics are about as simple as it gets for a two-pickup guitar, the Delia LS delivers a wide range of powerful tones. The First Act K90 bridge and neck pickups feature alnico magnets and open chrome covers similar to what you'd find on a classic Gretsch electric. In addition to crystal-clear treble, these pickups provide an assertive upper-midrange bite that emphasizes an electric guitar's most crucial

frequencies. Controls consist of master volume and master tone speed knobs and a three-position pickup selector, all of which are located within easy reach on the lower bout.

With its hand-cut Corian nut, "pom-podour" three-on-a-side headstock (which looks similar to a late-Fifties Supro asymmetrical "Gumby" headstock), Kluson Deluxe tuners, jumbo fret wire and a choice of either a tobacco-colored vintage sunburst or warm cherry sunburst finish, the Delia LS offers an appealing combination of classic appeal and modern functionality.

PERFORMANCE

IF YOU'VE EVER PLAYED a vintage Gibson solidbody from the Fifties or early Sixties, the Delia LS will feel like an old friend from the minute you pick it up and strum a chord. Although the scale is longer, the guitar maintains a silky smooth feel when you bend notes and give a few of your favorite licks a good run up and down the neck. The jumbo frets are nice and meaty, with a rounded profile that's as slick as the hood of a brand-new Bentley polished with five layers of Meguiar's wax.

With its exceptionally light body (my example weighed about seven pounds), string-through-body tailpiece and longer scale, the Delia LS sounds almost like an acoustic guitar before you plug it in. That lively tone becomes even more dynamic and responsive when amplified, with the K90 pickups pumping out fat, harmonically rich tone with fast attack, detailed articulation and ringing sustain. The lack of individual volume and tone controls for each pickup is the only letdown, as the Delia LS doesn't produce the subtle tonal variations you can get by altering control settings with both pickups engaged.

THE BOTTOM LINE

THE LIMITED-EDITION First Act Delia LS is a truly special guitar for players who want a raw and raunchy rock 'n' roll beast but don't want to pay collectors' prices. If you already have the Strat, Tele and dual-humbucker Les Paul bases covered, the Delia LS is the perfect addition that may easily work its way to becoming your main ax. If you're looking for a first guitar and want a guitar with timeless appeal, the Delia LS delivers the goods for a price that's hard to beat. ♦

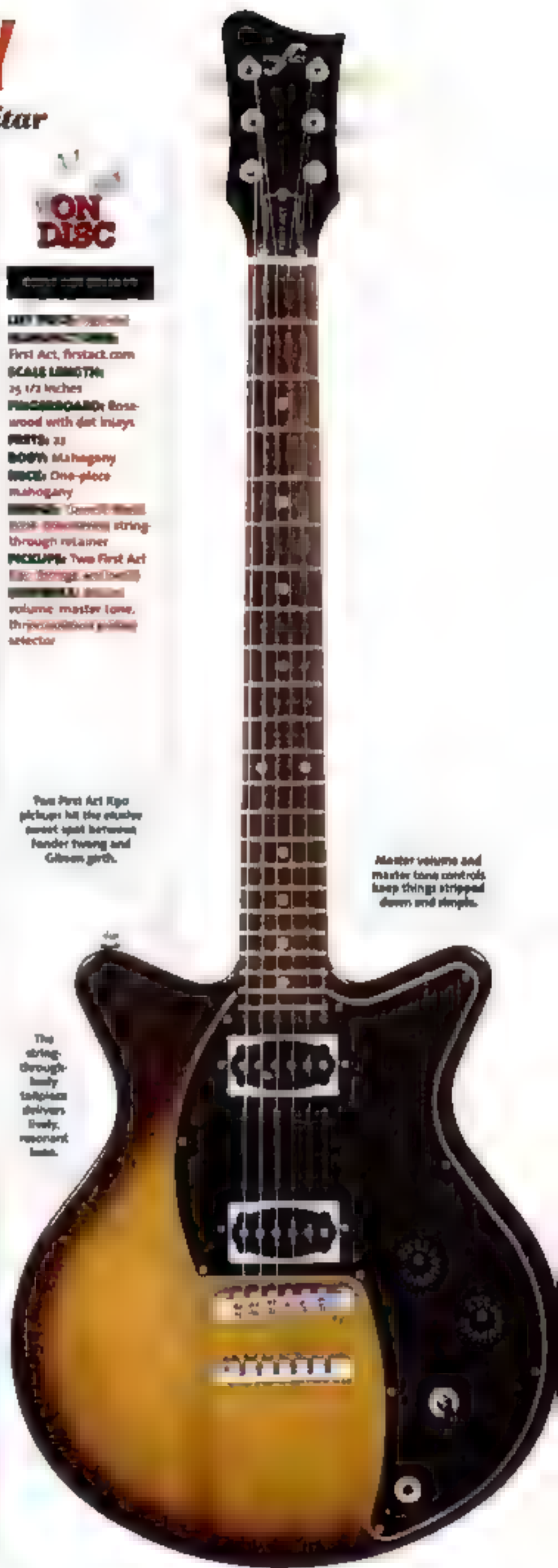
ASSERTIVE TONE, RESPONSIVE, EXCITING PLAYABILITY **FEATURE SET MAY BE TOO BASIC FOR SOME PLAYERS**

ON DISC
First Act, firstact.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Rosewood with dot inlays
Frets: 21
BODY: Mahogany
NECK: One-piece mahogany
BRIDGE: Tune-O-Matic-style
TAILPIECE: String-through-body
PICKUPS: Two First Act K90 (bridge and neck)
CONTROLS: Master volume, master tone, three-position pickup selector

Two First Act K90 pickups hit the elusive sweet spot between Fender twang and Gibson grit.

Master volume and master tone controls keep things stripped down and simple.

The string-through-body tailpiece delivers lively, resonant tone.



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MUTANT MUSE

Rocktron Cyborg Digital Destiny Distortion pedal

BY ERIC KIRKLAND

ROCKTRON'S HERALDED Prophecy preamp and groundbreaking Inteliflex processors comprise vast arrays of effects and algorithms. Yet, most guitarists buy the units because they want the superior signal-processing power and sound quality, with the purpose of using only one or two of the effects.

For these players, Rocktron recently introduced the Cyborg line of effect boxes. The Cyborgs use custom Motorola DSP chips to deliver practically the same class of digital signal processing as the big rack units, but they focus on delivering a range of options for one effect type. In the case of the Cyborg Digital Destiny Distortion, the unit serves up eight digital distortions and allows deep control over their various parameters. In addition, the pedal features a specially designed version of Rocktron's HUSH noise reduction to keep audio gremlins at bay.

FEATURES

THE CYBORG DISTORTION'S simple low-tech control panel and retro-digital looks belie the advanced technology within the pedal. Rocktron spent more than two years developing this pedal and continued to tweak its functions and tones 18 months beyond the expected release date. Still, the pedal is easy to use and instantly satisfying.

Each of the four control knobs serves double duty, and the two footswitches boast multiple functions. A

small slider located under the knobs switches between the standard and alternate control modes. The knob on the left selects from the eight factory presets and sets the threshold level for the HUSH noise reduction system. This digital simulation of Rocktron's legendary HUSH circuitry makes the Cyborg Distortion one of the quietest distortion pedals you're likely to find. The trio of knobs on the right hand side individually controls the type of distortion, gain level and output volume and in the alternate mode serve as bass, middle and treble controls.

The eight distortion types bear self-explanatory names: Edgy Coils, Dirty, Austin, Crunch, Corrosive, Stack, Rectified and Armageddon. They are arranged on the faceplate from the lowest to highest gain styles. If you can't put your hands to the preset knob, you can also use the footswitches to scroll through and activate the presets.

The default setting for each preset is Rocktron's ideal of a crunch tone for that distortion type. Stomping the Solo/Store switch activates a lead tone for the selected distortion, which is appropriately louder and more saturated. Holding this switch down for more than two seconds saves the setting. Obviously this equates to a three-channel system, where your amp provides the basic clean sound and the Cyborg Distortion creates the crunch and lead tones. Although this limits the pedal to 16 immediately available presets, connecting a MIDI controller allows access to 128 presets.



LIST PRICE: \$179.00
MANUFACTURER: Rocktron, rocktron.com
EFFECTS: Eight Distortion types: Edgy Coils, Dirty, Austin, Crunch, Corrosive, Stack, Rectified, Armageddon
FEATURES AND CONTROLS: Digital HUSH noise reduction, eight user-programmable Crunch and Solo presets, control function switch, dual-function controls: preset/HUSH threshold, type/tone, gain/middle, level/treble, on/off, preset select, solo/store, preset recall
CONNECTIONS: Guitar in, guitar out, MIDI
BYPASS: True bypass
CIRCUITRY: Digital
POWER: Nine volts from supplied adaptor

Footswitches scroll through presets and select crunch or solo preset modes.

PERFORMANCE

I'M USED TO DISTORTION units overtaking an amp's tone in favor of their own response and flavor. So I was initially puzzled by the Cyborg Distortion's transparency—it in no way interfered with my amp's tones, which led to very different results with each of the Mesa, Marshall and Victoria amps that I used to test the pedal. The secret is in the well-executed digital circuitry. Where other distortion pedals drive loads of gain into an amp's input, the Cyborg Distortion hits the amp with a relatively clean signal, not far beyond unity gain, that emulates the waveforms of a high-gain signal. This allows the amplifier's innate character to shine through, no matter how intense the chosen distortion.

I can't say that the distortions sound quite like a Marshall stack or a Mesa Rectifier, because they don't. Instead of emulating those tones to a tee, the Cyborg Distortion creates the recognizable fundamentals of those and other distorted tones by adding gain to the appropriate areas of the EQ—for example saturating the low mids in the Rectified setting. Then, through the controls, players can craft tones that are exceedingly difficult to achieve through conventional preamplifiers.

The HUSH circuitry in addition to eliminating noise, is capable of exerting an extreme amount of control over the presets' overtones. It's these controlled tones that I think many players will find most interesting, because these are impressively similar to the focused and clear overdrive structures found in boutique amps like the Budda, DR Z, Fuchs and Two-Rock.

THE BOTTOM LINE

THERE ARE SCORES OF digital distortion boxes on the market to choose from but precious few that preserve your amp's natural tone like the Rocktron Cyborg Digital Destiny Distortion. Eight well-crafted distortion styles cover everything from crisp country overdrive to sonic hell. If you're looking to expand your high-gain horizons, the Rocktron's Cyborg Digital Destiny Distortion pedal might be the key to your future tones. ♦



Digital version of famous HUSH noise reduction is built in.

Eight digital distortion types cover a wide range of gain structures.

HIGH-NOISE REDUCTION: HIGH-END SIGNAL QUALITY, EFFICIENT CONTROL

LOW-TECH DISPLAY AND SMALL LETTERING IS HARD TO READ; OVERALL LOOK COULD USE AN UPDATE TO MATCH PERFORMANCE LEVELS



FUEL TANK

Features

- 5 x 12-volt DC isolated outputs (300 mA each)
- 5 x 25 cm cables
- 5 x 50 cm cables
- 1 x Current Doubler cable (600 mA total, 12V)
- 1 x 5-pedal link cable, 75 cm
- Voltage selector, 115/230 volts
- 1 x mains power cable
- Red led when unit is ON



CLASSIC

Features

- 8 x 9-volt DC outputs, shared ground (500 mA total)
- 1 x 12-volt DC isolated output (500 mA)
- 1 x 12-volt AC isolated output (500 mA)
- 1 x blue 12-volt AC cable
- 1 x red 12-volt DC
- 1 x 5-pedal link cable, 75 cm
- 18 x DC cables 25 cm and 50 cm
- Voltage selector, 115/230 volts
- 1 x mains power cable
- Blue led when unit is ON



JUNIOR

Features

- 5 x 9V isolated outputs (120 mA each)
- 5 x 25 cm pedal cables
- 5 x 50 cm pedal cables
- 1 x serial cable 18V
- 1 x 5-pedal link cable
- Country-appropriate power cable
- Red led when unit is ON



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VOICE BOX

DigiTech Vocalist Live 4 and Vocalist Live 2
vocal harmony and effect processors

Vocalist Live 4

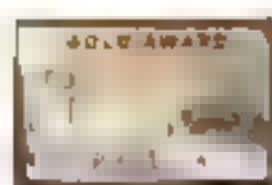
BY CHRIS GILL

WHILE DRUMMERS AND BASS players are easily replaced by machines, background vocalists aren't. Or at least they weren't until DigiTech introduced the Vocalist Live 4 and Vocalist Live 2. These unique processors utilize DigiTech's multiQ technology, which generates vocal harmonies by tracking your voice and simultaneously analyzing guitar chords played through it to determine musically correct harmonies. Unlike previous harmonizer products, you don't need to be a musical, math and programming whiz to use a Vocalist Live processor successfully—just concentrate on your playing and singing and let the processor do all the heavy lifting for you.

The DigiTech Vocalist Live 4 is also a full-featured vocal multieffect processor, and it includes a handful of useful guitar effects for good measure. The Vocalist Live 2 offers only vocal effects, and fewer of them, as well as a limited selection of harmony settings. The floor-mounted design makes both units powerful, gigging tools with studio-quality sound.

FEATURES

THE VOCALIST LIVE 4 and 2 look and operate similar to DigiTech's floor-mounted guitar effect processors. Both have footswitches that allow you to engage the vocal harmonizer and vocal/guitar effects, while the Live 4 also has switches for stepping through presets. Live 4's front panel includes an easy-to-use edit section with four rotary knobs for adjusting parameters and separate volume knobs for main vocal, harmony vocals and guitar. Its rear panel has a variety of mic, line and guitar inputs, a guitar "thru" output, stereo line and XLR outputs and a headphone output jack.



ENTER VOCALIST LIVE 4 AND VOCALIST LIVE 2
VOCAL HARMONY AND EFFECT PROCESSORS

LIST PRICE: Live 4, \$499.95; Live 2, \$499.95
MANUFACTURER: DigiTech, digitech.com

VOCALIST LIVE 4

EFFECTS: Four harmony voices, preamp, reverb, delay, compressor, EQ, modulation, pitch

PRESETS: 50 factory, 50 user

INPUTS: Mic (XLR), line (1/4 inch), guitar (1/4 inch), aux (1/8 inch)

OUTPUTS: Two 1/4-inch line, two XLR, 1/4-inch guitar through, 1/8-inch headphones

CONTROLS: Vocal level, harmony level, guitar level, parameter (four), edit up/down, key up/down, major/minor key, multiQ button, up/down footswitches, harmony footswitch, effects/tuner footswitch, phantom power switch, stereo/mono switch, input level

VOCALIST LIVE 2

EFFECTS: Two harmony voices, each with three settings, reverb (studio, room, hall), enhance (resonance, clarity, shine), compressor

INPUTS: Mic (XLR), line (1/4 inch), guitar (1/4 inch)

OUTPUTS: Two 1/4-inch line, mono XLR, 1/4-inch guitar through

CONTROLS: Input gain, phantom power switch, compressor level, reverb level, enhance level, harmony mix, effects/tuner footswitch, harmony footswitch



The multiQ button makes it easy to program your own vocal effects.

The multiQ button turns the automatic harmony generation feature on or off.

Easy access level controls let you dial in the perfect mix of lead and harmony vocals plus guitar.

Live 2's front panel has 12 buttons for selecting presets, four knobs for adjusting levels and a chromatic tuner display, while its backside features XLR mic in, line in, guitar in, guitar thru, stereo line out and a mono XLR output.

Live 4's vocal effects include preamp modeling (with a de-esser and limiter), compressor/gate, EQ, pitch correction, lead effects (which can change your vocal "personality"), harmony (which provides one to four additional voices), reverb and delay. The guitar section consists of reverb and a selection of modulation effects (chorus, flanger, tremolo) that are best suited for an acoustic-electric guitar. Live 2 offers compression, reverb, enhancer and harmony effects for vocals only.

PERFORMANCE

PITCH-SHIFTING TECHNOLOGY has advanced by leaps and bounds over the years mainly thanks to the ever-increasing power and capacity of today's processor technology. As a result, the Vocalist Live provides exceptionally fast tracking and extremely realistic-sounding harmonies without the artificial "chipmunk" or "Darth Vader" qualities encountered with vocal harmony effects of yore. Even when isolated and soloed, the harmonies sound like real singers singing instead of Mr. Roboto (unless you select Live 4's Borg or Robo personality effects).

While the Vocalist Live units do require some careful preplanning to get the most out of them and obtain the sounds you want, they deliver rather satisfying results right out of the box. Live 4's presets offer a very useful variety of vocal

effects, from the down-home vibe of a gospel choir to country rock harmonies, and its pitch correction function could probably make William Hung sound like Ricky Martin, a feature "pitchy" singers will truly appreciate.

What's truly amazing about both Vocalist Live units is how they track chord progressions played on a guitar to instantly provide the ideal harmony scales. In the past you had to plan out your sets and make sure you engaged the right harmony preset at the right moment, but Vocalist Live does all this work for you. This is a vocal harmonizer that even a singer in a jam band will love, allowing you to concentrate on playing instead of selecting harmony scale presets.

THE BOTTOM LINE

THE DIGITECH VOCALIST Live 4 is the next best thing to having Queen, the Mormon Tabernacle Choir and the Beach Boys backing up your band (without the morality conflicts or someone stealing your eggnog). Although its harmony effects aren't as complex as those examples, it can make one vocalist sound like five singing in perfect harmony in a wide variety of harmony styles. Compact, affordable and easy to use, the Vocalist Live 4 and its stripped-down cousin Live 2 are great solutions for bands that want to beef up their vocals without adding new members. ●



Vocalist Live 2

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John Richardson via the internet

"I am a big fan of your Fretboard Logic books, and currently own all the books and DVD. You are a creative genius...your books are the guitar bible to me."

Michael Ritacco via the internet

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Jose Perez Escondido CA

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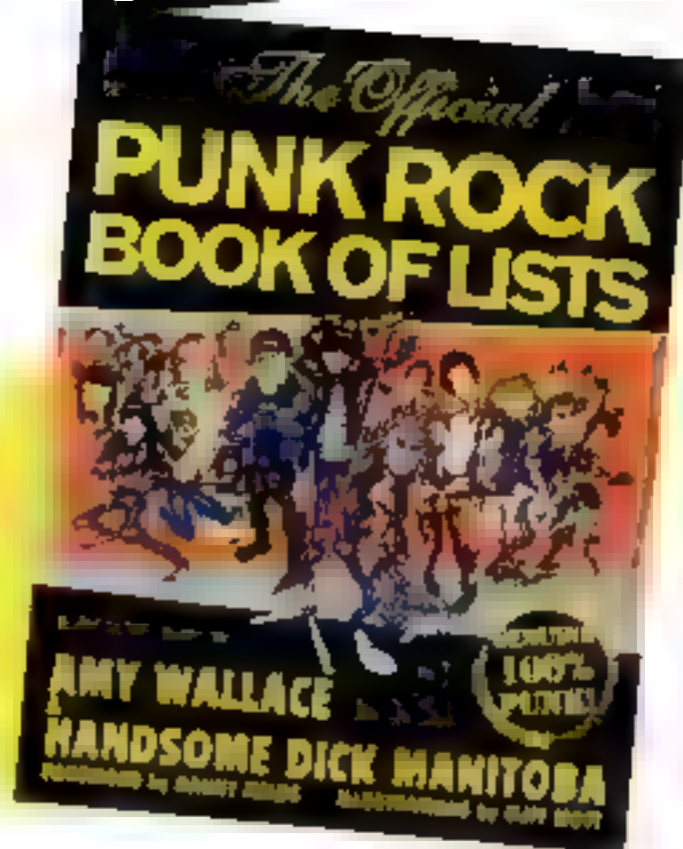
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Powerball 6645

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List Price: \$2,299.00

Engl Amps, engl-amps.com



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HEART OF TONE

Blackheart BH5H head & BH112 1x12 cabinet

BY TERRY BUDDINGH

AFFORDABLE BOUTIQUE? At one time that notion might have been dismissed as an oxymoron, but boutique amp guru Pyotr Belov has made it his quest, and his pursuit of that once improbable goal took him to China, where he found the resources and facilities to help him make it a reality.

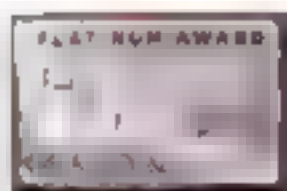
With help from the folks at Crate and Loud Technologies, Belov created Blackheart Engineering, a new and independent division of Crate solely dedicated to creating affordable boutique-style amps in China. (Previously, Belov custom-built amps to order. More recently, he designed amps for Gibson and Epiphone; he's the creator of Epiphone's popular Valve Series of amps, among others.)

FEATURES

THE BH5H IS THE FIRST head to be introduced in the Blackheart line. With only two tubes and four knobs, it's a model of simplicity—and that's one of the most fundamental tenets in the world of boutique amp design: Less is more. To expand the range of tonal and dynamic options, a simple toggle switch configures the EL84 output tube to operate in either Pentode (five-watt) or Triode (three-watt) mode. Around back, I was amazed to see a total of five output jacks: pair of four- and eight-ohm jacks and one 16-ohm jack. This allows you to adapt the head to practically any speaker cabinet or combination of cabinets. That's an important part of the boutique ethos, too: acknowledging real-world issues and providing intelligent solutions for the situations that are likely to be encountered.

Many of the BH5H's boutique-influenced attributes aren't as obvious to the naked eye, such as a hum-reducing DC power supply on the tube filaments, and low-noise resistors. There's no evidence of skimping in the transformer department either; the BH5H's power and output transformers are surprisingly large and robust. Bigger transformers usually cost more money, but Belov wisely chose to cut costs elsewhere.

The BH5H's PC board is arguably the amp's most significant departure from accepted boutique standards. But Belov affirms, "A carefully designed PC board layout can sound better than a poorly wired point-to-point amp." But these aren't your ordinary garden-variety PC boards: the Blackhearts use a thick double-layer board with through-hole plating and extra-thick two-ounce copper traces. This type of board is also easy



ON DISC

BLACKHEART ENGINEERING
HEAD & CABINET
CLOSED-BACK CABINET

LIST PRICES: BH5H head, \$229.99; BH112 1x12 closed-back cabinet, \$209.99; (also available: BH5H 112 1x12 open-back combo, \$399.00)

MANUFACTURER: Blackheart Engineering (a division of Crate Amplification and Loud Technologies), blackhearteng.com

POWER OUTPUT: Three or five watts, switchable

CHANNELS: One
FEATURES: Class A single-ended cathode-biased output stage with Pentode/Triode switch and no negative feedback, solid-state rectifier, DC filaments, 16-gauge welded steel chassis, through-hole PC board with extra-thick traces, heavy-duty resistors, ceramic tube sockets, large transformers, multiple output jacks for four-, eight- and 16-ohm speakers

CONTROLS: Volume, treble, middle, bass and five-watt/three-watt Pentode/Triode switch

CABINET: 15-ply, 3/8-inch-thick, void-free birch plywood with metal corners

TUBE COMPLEMENT: One 2AX7 and one EL84 (both tubes made in Shuguang factory in Changsha, China)

BH112 1x12 CLOSED-BACK CABINET

CONSTRUCTION: 15-ply, 3/8-inch-thick, void-free birch plywood, with metal corners; closed-back design; two parallel input jacks

SPEAKERS: One 16-ohm (British-made) Blackheart 12-inch speaker, made by Eminence, with 1 3/4-inch voice coil and 38-ounce ceramic magnet

POWER HANDLING: 75 watts

IMPEDANCE: 16 ohms

The Blackheart's three tone controls and Pentode/Triode switch offer a wide range of tones, from clean to mean.



to service and modify since all work can be accomplished without removing the board, as is usually the case with a typical single-layer board. And this will surely make the BH5H an irresistible platform for the DIY amp-mod community.

PERFORMANCE

YOU MIGHT BE THINKING: "Five watts? That's barely enough for practicing!" But you'd be surprised how loud a five-watter can sound when coupled with the right speaker, and Belov worked with the folks at Eminence to develop a speaker that got the most out of the BH5H's single EL84 output stage. Specifically voiced to synergize with the dimensions of the Blackheart BH112 1x12 closed-back cabinet, this speaker/cab combination provides incredibly deep bass with excellent sensitivity—attributes that become especially important when paired with a low-powered amp. The good news is this Blackheart 1216B speaker can handle 75 watts, so you can use it with bigger amps, too.

I was surprised to discover that this mini-stack is easily capable of respectable jazz and country clean tones, even in three-watt Triode mode. Yes, the volume drops significantly when you switch to low-power mode, but the tone gets deliciously richer

THE BOTTOM LINE
Blackheart BH5H head and BH112 1x12 cabinet is a specially designed mini-stack.

and thicker, and in fact this became my favorite mode when recording both clean and over-driven tones.

Switching to five-watt Pentode mode provides more aggressive bite and punch. Crank the volume knob all the way up and this

beast can really roar with a voice akin to a vintage Marshall. (There's a reason why it's nicknamed "Little Giant 5.") With only one preamp tube, it probably doesn't have enough gain on tap to suit most metal fans, but I found the Boss Metal Zone a wicked match for it.

THE BOTTOM LINE

CONSIDERING THE BLACKHEART'S boutique-amp pedigree, great construction and wide range of impressive tones, it's absolutely unbelievable that the company can sell an amp this cool for so little. Frankly, I don't know how they do it, but "affordable boutique" is finally here. ●

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BARGAIN BOUTIQUE

Ibanez SR400QM Bass

BY ED FRIEDLAND

SINCE 1987, THE IBANEZ Sound gear bass has found its way onstage in virtually every genre of music. Available in a range that includes everything from entry-level to professional models, the SR is one of the most ubiquitous axes since the Fender P-Bass. Loved for its slim, fast-playing necks, well-balanced ergonomics and cutting tone, the SR is a modern archetype.

The SR400QM sits somewhere in the middle of the series. It's not a beginner's bass, but neither is it a pro-level instrument, like the SR900 or Prestige Series basses. Built in Indonesia, the SR400QM is a solid, mid-level ax with stunning visual appeal, flexible electronics and a street price of just \$399.

FEATURES

THE 400QM'S MOST noticeable feature is its beautiful quilted maple top and matching headstock overlay. Accentuated by the cherry sunburst stain, the quilt gives the bass a three-dimensional look and a boutique vibe. The basswood body is sleek and sculpted, and the upper and lower horns have a nice taper that reminds me of a shark's tooth. The body is joined to a three-piece bolt-on, hard-rock maple neck that has a 1 1/2-inch nut and is capped with a rosewood fingerboard that sports 24 medium frets. The neck/body joint is tailored for easy access to the top frets and, thanks to a super-tight fit, is extremely stable.

Two high-output Ibanez DXH humbuckers fuel the tone along with a three-band Style Sweeper EQ circuit. Paired with a concentric bass/treble knob, the Style Sweeper control shifts the tone from slap to fingerstyle by altering two frequency parameters at once. Turning the knob all the way to finger position cuts 5dB at 100Hz and 5dB at 10kHz. This accentuates the mid range, giving you better fingerstyle definition. When the knob is turned all the way to the slap position, the mid contour is a 10dB boost at 100Hz and 10kHz. By boosting the lows and highs, the style-sweep effectively creates a midscoop that works well for slap.

The zinc Accu-Cast bridge has a quick-release design to make changing strings simple, and it features all of the standard adjustments to dial in your action and intonation. The

closed-gear tuners work just fine, and their grey/chrome hue is a good match for the bridge's Cosmo-Black finish. The cable input jack is side-routed and recessed on the top of the bass—a custom touch that also prevents the dreaded “groovus-interuptus” that occurs when you step on your cord and yank it out of the jack.

PERFORMANCE

CAN A NECK MAKE you play faster? Probably not, but the neck on the SR400QM might make you think it can. There is certainly no denying the SR's inviting feel. The electronics are versatile and simple to use, though more experienced players might prefer to forego the preset slap/finger EQ contours in favor of their own settings; while the Style Sweeper does what it was designed to do, it's a bit heavy handed in application. The concentric bass/treble knob saves control panel space, but take care not to bang it. Cranking the treble control produced audible hiss, something not uncommon for a bass in this price range. However, the SR has enough natural brightness to make only subtle treble boosting necessary.

A bass with a “slap” knob sends a pretty clear signal of its intent, and the SR400QM certainly likes to be spanked. The 24-fret neck takes up valuable slap/pop real estate, so I had to adjust to the most economical right hand technique I could muster. While the position of the neck pickup made playing space tight, its length posed more of a problem: I found my pinkie getting hung up on the treble side of the pickup. Shortening the pickup cases would make this ax a little more slap friendly.

THE BOTTOM LINE

TAKING THE PRICE of the SR400QM into account, I'm inclined not to make a big stink over some of the minor shortcomings. The bass looks classy, feels great and easily provides a variety of useful tones. It is positioned well as a step-up instrument for an intermediate player or as an ax for someone that wants boutique chic looks for a bargain-basement price. ●

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HIGH-CLASS LOOKS

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EQ, PICKUP LENGTH
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NECK Three-piece
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FRETS 24 medium
SCALE 34 inches
PICKUPS Two (H) (20k)
ELECTRONICS
Concentric bass/treble,
Style Sweeper finger/
slap control
NECK WIDTH
1 1/2 inches

The matching headstock gives the SR400QM a classy vibe.

The Style Sweeper EQ control lets players quickly dial in slap or finger tones.

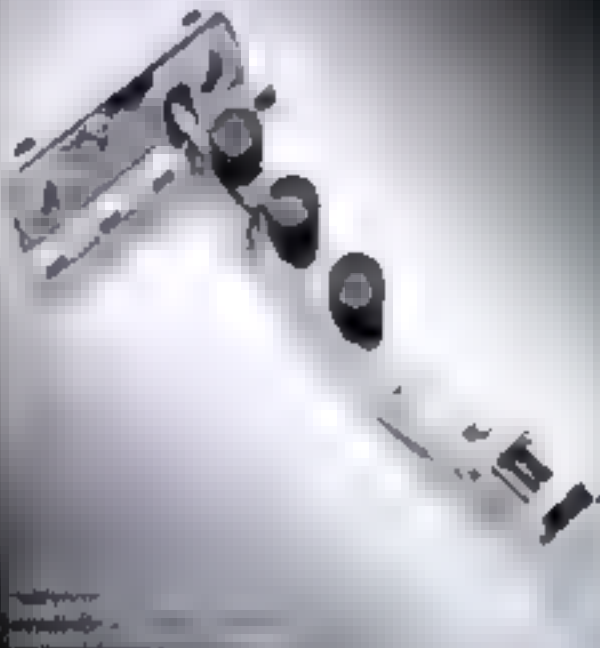
Starting into the quilted top may produce hallucinations.



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CARBON COPY

Composite Acoustics GX Player acoustic guitar

BY CHRIS GILL

FOR MANY YEARS, ambitious luthiers have challenged the notion that only wood is good enough for building acoustic guitars. In 1953, Mario Maccaferri introduced a line of plastic guitars, and since then major companies like Ovation, Yamaha and Martin have built successful models using high-tech composite materials.

One of the biggest developments in recent years is the introduction of guitars made from carbon-fiber composites. In the mid Nineties, RainSong started producing an acoustic guitar with a body, neck and soundboard made from graphite carbon fiber, and recently a company called Composite Acoustics, a.k.a. CA Guitars, entered the market with a full line of impressive instruments featuring unique carbon-fiber designs that represent a true breakthrough in acoustic guitar construction.

CA Guitars' instruments are high-performance guitars that are ultra light yet considerably more durable and impervious to drastic temperature and humidity changes than any wood guitar could ever be. I evaluated the company's GX Player model, which features a Grand Auditorium-style body shape.

FEATURES

THE GX PLAYER feels much lighter than a wooden guitar but also much sturdier and more solid. The neck and body blend seamlessly into a single piece, with no neck heel or joint, and the sloped cutaway

The neck and body blend seamlessly in a sculpted contour that facilitates easy upper-fret access.



is curvaceously sculpted where the neck meets the body to allow your fretting hand to reach all the way up the neck, as if the body wasn't there at all. Because the neck is as solid as a five-foot thick slab of granite, no truss rod is needed. This neck simply won't warp, budge or shift, no matter how much you abuse it.

Beyond the hypnotic crosshatch

pattern of the carbon-fiber material and black Carbon Burst finish, the GX Player has many familiar features. Although the top is strong enough to support strings without assistance, the GX Player has a traditional x-bracing pattern to control the guitar's frequency response. But as the braces don't need to double as structural supports, they're much lighter than what you'll find on a spruce top. This in turn allows the top to vibrate freely and project sound much louder than an ordinary guitar can.

The GX Player's neck, a slim, oval neck profile that electric players will love. An L.R. Baggs Element Active undersaddle transducer and tiny rotary wheel volume and tone controls located inside the sound hole just above the low E allow you to amplify the GX Player

PERFORMANCE

IF YOU WERE LEFT COLD by the sound of other guitars made from composite materials, be prepared to have your previous perceptions crushed. The GX Player has bold, commanding tone with rich harmonics, detailed definition and smooth resonance lacking in many wood guitars in its price range. Thanks to the guitar's unified body-and-neck design and its light weight, sustain is remarkable and dynamic range is far beyond that of a wooden guitar. You can forcefully slam out chords without overdriving the top, and when you desire a warmer, mellower tone, you can stroke the strings lightly without sacrificing volume output.

One of the biggest advantages of carbon-fiber construction is its durability. To push the envelope, I left the guitar outside in 20-degree temperatures for an hour and then brought it into my house warmed up to a toasty 72 degrees. This can destroy a wood guitar's finish and crack the sides or top, but the GX remained perfectly in tune and played like a dream.

THE BOTTOM LINE

IF YOU WANT A gig-worthy guitar with custom-quality tone that you don't need to pamper, the GX Player is the perfect choice. It looks cool, sounds better and is more reliable than a Rolex watch. Get some carbon fiber in your musical diet and you'll never look back. ●

OURANE, DETAINED TONE,
OUTSTANDING PLAYABILITY

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SLIGHTLY HIGH

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BRIDGE: Composite

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TUNERS: Gotoh SG 311

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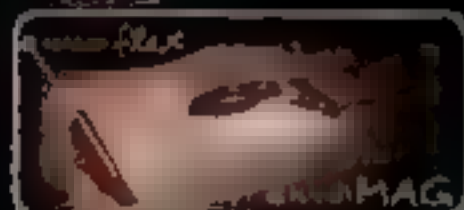
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BABY TALK

Want to make your Cry Baby squeal like a classic wah? Matt Bruck tells you how.

I own a Dunlop Original Cry Baby pedal and have heard that it is possible to replace the inductor with a Fasel inductor for tones similar to those of the Classic Cry Baby pedals. Is this possible, and if so, where can I get a Fasel inductor?

—James Lee, Sydney, 

Yes, it is possible to swap the inductor for those “sweet” Fasel tones. You can order the Fasel inductor through Dunlop’s technical department at techsupport@jimdunlop.com. The part number is FL-02R (the “R” is for “red,” the color of the inductor), and current pricing is \$20.70, plus \$6.25 for shipping and handling.

Where is a good place to connect a wah pedal to my recording rack: before the preamp or in the preamp’s effect loop? My rack consists of a Monster power center that powers a Mesa/Boogie F-100 amp head, and I have a Boss GT-Pro followed by a BBE Sonic Maximizer in the amp’s effect loop.

—Eddie Perez, Los Angeles, CA

One of my favorite things about making sound is that there are no rules; it’s all about what methods and arrangements best illustrate the ideas that you’re trying to convey. I’ve said it a million times: when it comes to tone, it’s all about personal preference. In other words, the best place to position the wah is where it sounds the best to you. I can tell you that I think the majority of players, me included, will place a wah in front of a preamp rather than in the effect loop, because a majority of players have concluded that a wah pedal sounds best when placed before the preamp. However, that’s not to say that the majority works for everybody. The best way is to try your set up in both configurations and learn which sounds best to you.

Is it me, or are some electric guitars inherently stiffer in feel than others? I’ve owned several electrics that felt harder to play despite my use of lighter strings, truss rod adjustments, lowered action, neck angle adjustments and more flexible springs in the tremolo cavity. Can you make any

suggestions on how to get a looser feel from my guitars?

—Matthew Kaslow, 

You’re absolutely right about the stiffness issue. I’ve played guitars with consecutive serial numbers and one will seem easier to bend notes on than the other. I refer to this as a guitar’s “suspension.” When a guitar is easier to bend and play, I refer to it as having a “light suspension,” when it’s harder and heavier to play, I refer to it as having a “heavy suspension.” I have asked several guitar builders why this is, and no one has ever given me a definitive answer. One rather famous builder told me, “If I knew the answer to that question, I would have been able to retire by now.” I consider it one of the unsolved mysteries of solidbody electrics.

Is it possible to replace a pair of passive humbucker pickups with active pickups and do so without performing major surgery on the guitar?

—Jackson Crowder, Washington, D.C.

Yes, it is. Active pickup manufacturers, like EMG, have not only perfected the refitting process but also honed it to a science. When retrofitting a guitar for active pickups, you typically must make room for the system’s battery, which is typically a nine-volt cell. The good news is that there is enough room in the factory-cut control cavities of most electrics to house the battery



EMG 

I’ve been looking into getting a wireless system, but I use two guitars: my go-to trusted Tele and a cheap but decent dual-humbucker Squier for

the heavier songs. I don’t really feel like springing for and hooking up two receivers. Can I use one receiver and two matching transmitters (i.e., body packs) and just make sure I turn the first one off before I turn the second one on?

—Ace Hillebronn, Oxnard, CA

Yes, that solution will work. Just make sure pack one is completely off before you switch on pack two and you’ll be fine.

My guitar’s frets have gouges consistent with string windings and a couple of deep grooves that cause buzzing. The buzzing is getting on my nerves. What can be done about it?

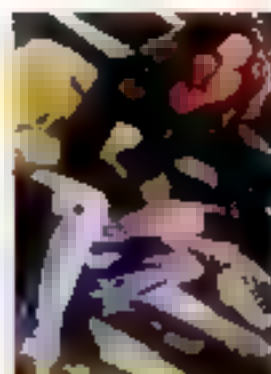
—Shawn Smothers, York, SC

Your guitar might benefit from a fret level, a fret dress and a setup. The fret level will grind down the frets to remove the worn spots; the fret dress will smooth and polish the newly ground surface; and the setup will adjust string height, which will be necessary since the fret level will decrease the height of the frets. I strongly suggest you have these procedures performed by a professional if you have no experience with them.

I have been playing guitar for about three years now, and since I started playing I have had blisters on my hands. It turns out that I am allergic to nickel, and the strings I have been using have nickel in them. Are there any electric guitar strings on the market that are free of nickel? I use GHS strings and am wondering if they make strings that would fit my needs.

—Ephedroco, via email

You might want to try stainless-steel electric guitar strings. GHS and Ernie Ball make them in gauges that range from light to heavy. Some stainless-steel strings contain small amounts of nickel, but in my research I found the Ernie Ball and the GHS stainless-steel strings are nickel-free. Stainless-steel strings last longer than nickel and have a brighter sound, but they also wear on frets harder and quicker. ●



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HARNESS THE ELECTRIFYING POWER OF YOUR PERFORMANCE WITH THIS FULL-FEATURED TUTORIAL ON ELECTRIC GUITAR RECORDING—FROM MIKING AND RE-AMPING TO EFFECT PROCESSING AND MORE. BY CHRIS GILL

NO GUITARIST WAS ever signed to a record contract because they were discovered jamming along with Ozzy tunes on a crappy-sounding YouTube video shot in their bedroom. For that matter, you can practice, jam and gig all you want, but chances are pretty good that the audience will forget your performance as soon as it's done and you'll never achieve the national or international following you deserve. The only effective way to leave a lasting impression and show your ax-wielding talents in their best light is to make a recording.

Think of how you first discovered your favorite guitarists. Chances are you heard one of their albums or singles and were knocked out, not only by their impressive chops but also by how incredibly cool their guitars sounded. While recording a guitar is easy—just set a mic in front of an amp and hit the record button—capturing truly great guitar tones remains an art form that requires some basic know-how, intuition and imagination.

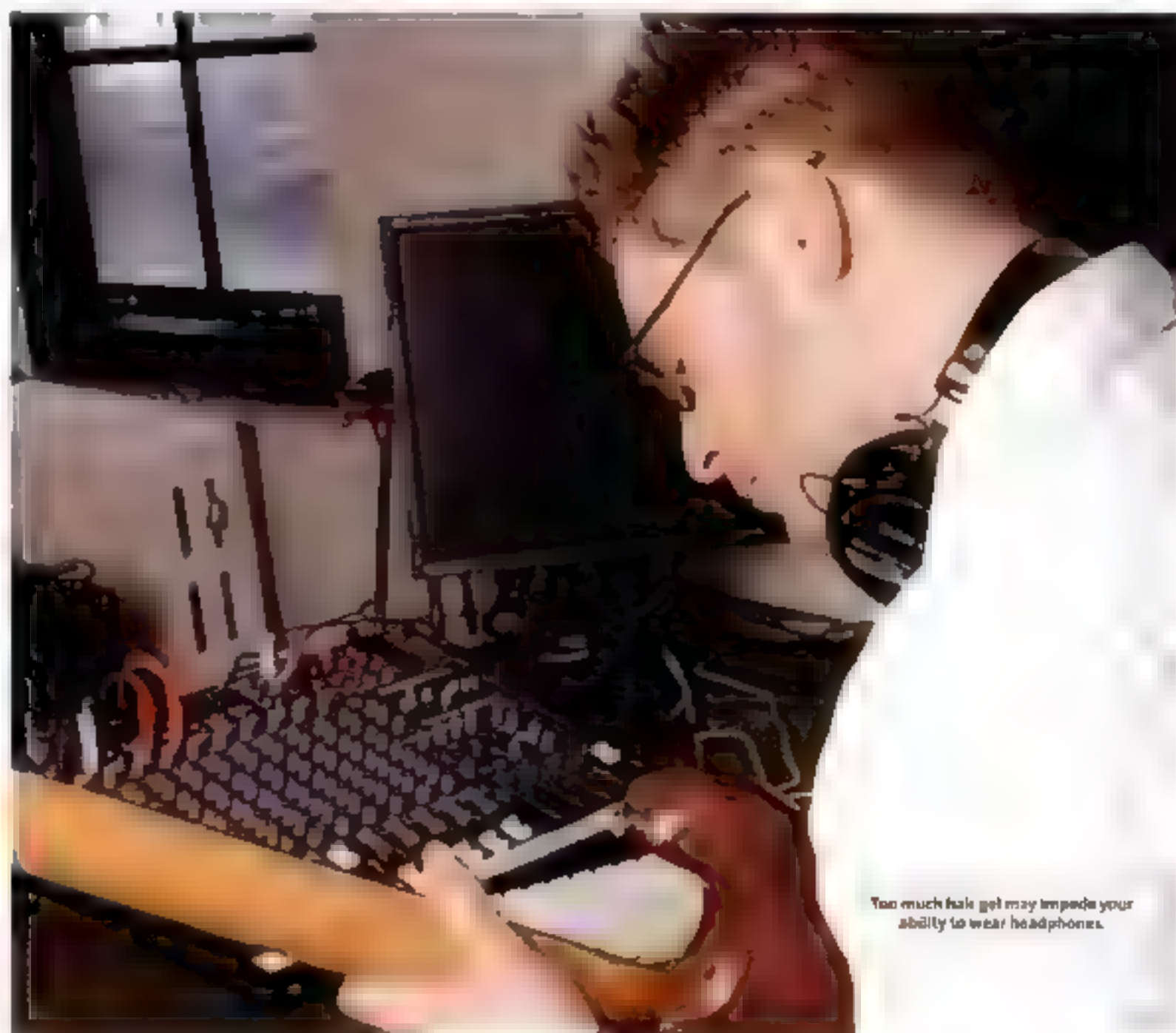
Recording great guitar tones used to be challenging, an endeavor that required expensive equipment and an incredible-sounding studio. These days, though, more options than ever are available, at prices that non-professionals can afford. Most recording engineers still prefer to use the time-tested technique of strategically placing a microphone in front of an amp, but you can also capture great tones

with a wide variety of direct-recording devices or amp-simulation software. Even if you're a traditionalist, the prices for high-performance microphones and mic preamps have dropped significantly over the past decade, allowing aspiring engineers to put

together a decent collection of gear that provides the necessary flexibility without forcing them into early bankruptcy.

Once you know a few simple techniques for capturing great guitar tones, it's easy to get good results every time. Whether

you're using an affordable direct box or a complicated combination of mics, preamps and computer software, one element remains essential: an ear for good tone. Before you make your first attempt at recording your guitar, take time to listen to all the guitar tones you



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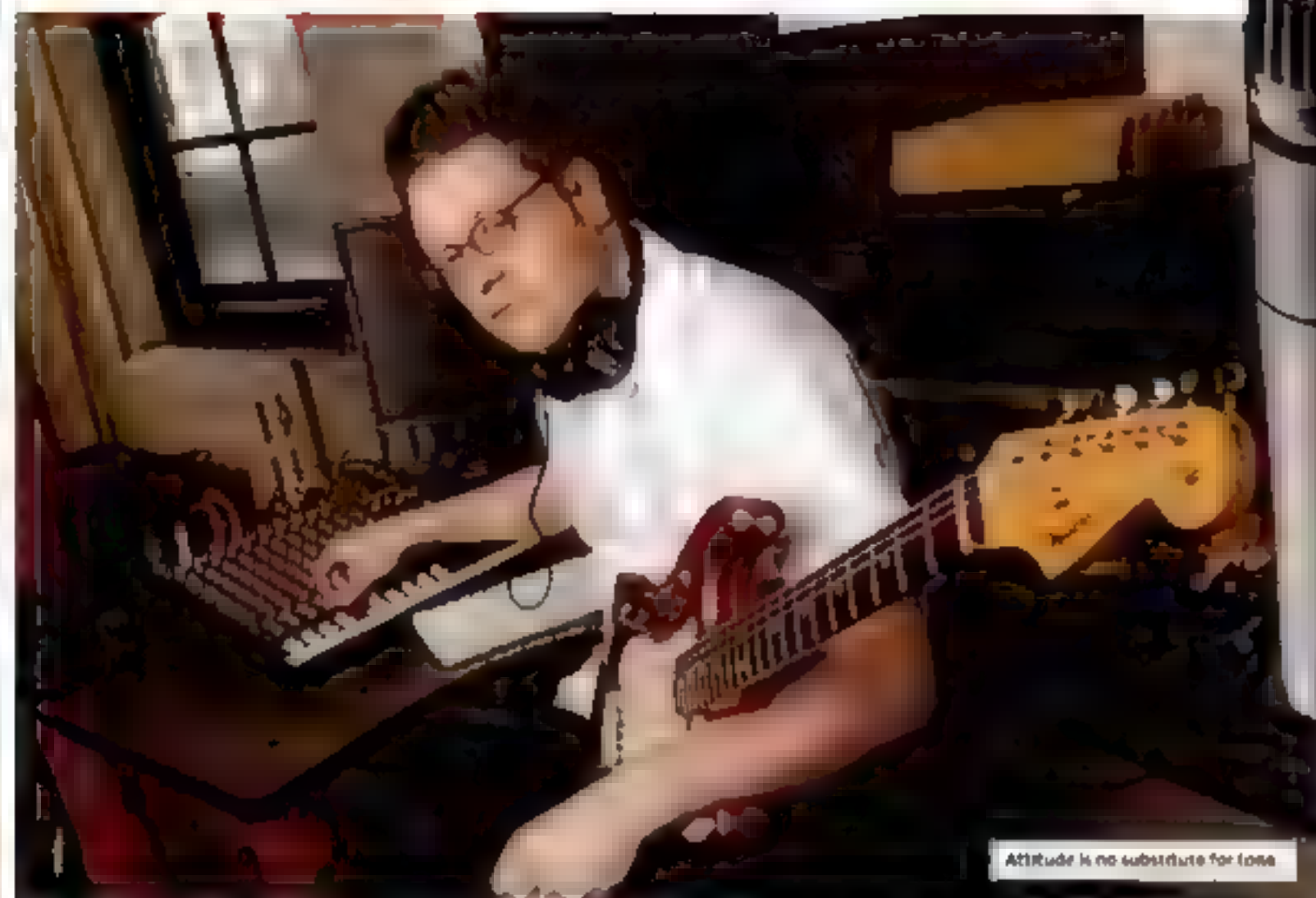
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love and closely analyze them. Make note of what you like and don't like about them, and try to form an idea in your head of what your ultimate guitar tone should sound like. Next, follow these suggestions, and you should be ready to become the next great guitar hero you've always wanted to be.

BEFORE YOU BEGIN

Guitar players who double as recording engineers often become so focused on the recording process itself that they forget a few basics of guitar playing that can make or break a recording. Even though computer technology offers mind-boggling ways to fix mistakes and add polish to recordings, no existing software program can correct the sound of a guitar with poor intonation, lifeless strings and buzzing frets. Before you even think of hitting the record but-

ton, make sure that your guitar is set up to provide its best possible performance. Change the strings, adjust the intonation and make sure the action is comfortable. A well-set up guitar not only sounds better but also inspires you to play your best.

If you don't have a tuner, get one, preferably one with an output jack so you can keep the tuner in the signal path and check tuning without having to connect and disconnect the unit between each take (and you *should* check your tuning as often as possible, especially if you're using a whammy bar). Decide beforehand if you want to record at standard tuning or in an alternate tuning.

It's also wise to make sure that

your amp and any other equipment you plan to use is in tip-top shape. If your amp is buzzing or making any unusual noise, get it serviced, replace the tubes and make sure the speakers are in good working condition. Buy a fresh set of high-quality premium cables (I highly recommend Zacalla guitar cables, which are expensive but unmatched when it comes to providing the highest signal fidelity) and save them only for recording purposes. Replace the batteries in any pedals you

plan to use, or connect the pedals to AC adaptors. Above all, remember the audiophile's mantra: your signal is only as strong as its weakest link.

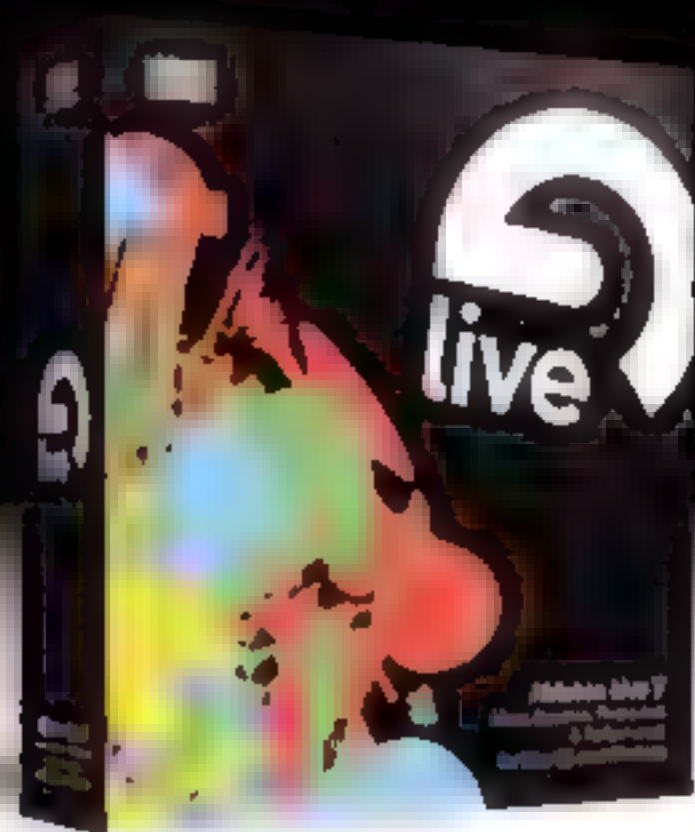
It's great to play along with a drummer, but remember that you'll also need the room, not to mention the mics and mixer, for recording a drum set. In the past, guitarists often made do with sterile click tracks and insipid rhythm machines. Fortunately, these days recording guitarists can create realistic-sounding drum tracks using drum-performance software like Submersible Music's DrumCore and virtual drum instruments like Digidesign's Strike and Toontrack's EZ Drummer. DrumCore offers Drummerpacks created by well-known drummers like Matt Sorum, Terry Bozzio and Jean Tempesta, which is the next best thing to having these incredible musicians in your band. (Check out the Bonus section in this month's GW CD-ROM for a link to the free DrumCore demo and other product demos at the company's web site.)

One important suggestion: choose the desired tempo and lay down your drum tracks on a grid before you begin recording guitar tracks. This will facilitate editing and rearranging your recording later. If you record without a click track or grid, your tempo may vary considerably (I once recorded a band that drifted more than 10bpm over the

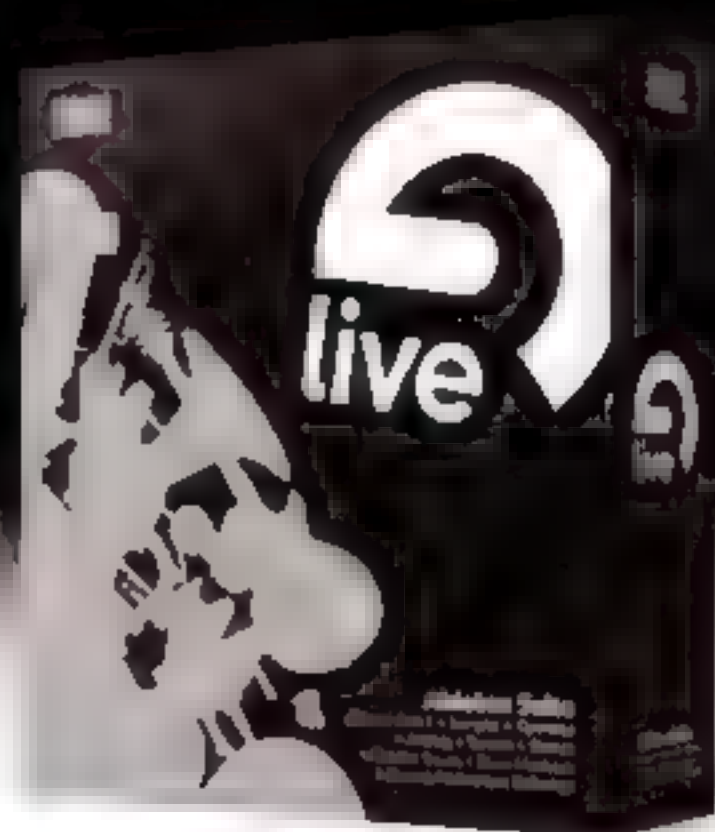
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course of a three-minute song), and the end result may sound sloppy and unprofessional.

YOU AND YOUR LINE

Once your gear is in top performance condition and your drum tracks are laid down, it's time to begin recording guitars. Placing a microphone in front of an amp is one of the easiest ways to capture a good guitar tone, but if you don't pay attention to a few details, you may achieve less-than-ideal results and waste a lot of time. However, if you start with the right mic and preamp, half of your work is already done for you.

There is no one correct mic choice for recording electric guitars. Dynamic, condenser and ribbon microphones all have their pluses and minuses, and the mic that's right for you is the one that comes closest to capturing the sound you have in mind. Probably 90 percent of all electric guitar tracks were recorded with a Shure SM57 dynamic mic, because it has a distinctive upper midrange spike that complements electric guitar tone, it can handle extreme volume levels without distorting and it emphasizes bass nicely when placed close to a speaker due to something called the proximity effect, a feature many—but not all—mics share.

Large-diaphragm condenser microphones like the ultra-expensive Neumann U87 or more affordable Audio Technica AT4040 provide faster transient response and more detail than

a dynamic mic (resulting in a brighter sound), but because some models can't handle excessive volume levels as well as dynamic mics without distorting, they are usually better for distant-miking applications. Ribbon microphones like the Royer R121 are also great for distant miking as they capture a very warm, open and natural sound.

Condenser and ribbon mics generally cost a lot more than dynamic models, with the result that aspiring engineers have traditionally opted for a pair of Shure SM57s. These days, however, mic companies like AKG, Audio Technica, Audix, Beyerdynamic, Blue, Rode, Samson, Shure, Studio Projects and many others produce affordable condenser mics. Electro-Harmonix makes a ribbon mic with a street price of about \$300, while Sam-

son and Groove Tubes offer ribbon models that sell for about twice that amount. You're probably better off buying a variety of inexpensive mics than saving up for one high-end model, as this will give you more options for capturing the tone you desire.

THE MICROPHONE KAMA SUTRA

Although you've probably seen countless recording studio photos where a mic is placed in front of a guitar amp's speaker at a slight angle, there is no single correct way to position a mic in front of an amp. Proper mic placement depends on the sound that you have in mind, and moving a microphone a few fractions of an inch can have greater impact on your overall tone than an EQ control.

The most common technique is close miking, in which the mic

is placed about one to two inches from the speaker. Pointing the mic at the speaker's center or dome produces a bright and crisp tone; the sound becomes warmer and bassier as you move the mic toward the edge of the cone. The angle at which you position the mic also affects tonal response. Pointing a mic straight at the speaker, perpendicular to the grille (also known as on-axis) or at an angle (off-axis) can emphasize different frequencies.

To choose the mic position that's best for you, have someone play your guitar through your amp. Monitor the mic signal through a set of closed-ear headphones and move the mic around to different locations and angles until you pinpoint the location that sounds best to you. If you're miking a 4x12 cabinet, make sure you listen to each speaker to determine which one sounds best. You may be surprised how different each speaker sounds.

Many guitarists prefer the natural sound of distant miking to the more in-your-face directness of a close-miked amp. Distant miking allows you to capture some of the room ambience as well, and it's an excellent way to record a 4x12 cabinet if you want to preserve the character of a particularly great-sounding cab. One common technique for recording a 4x12 is to point the microphone directly at the center of the cab and about two feet away to provide a blend of all four speakers. Distant miking provides many more options for mic placement, though it can take you a while before you find the ideal position—a lot of patience is required here.

Some engineers prefer to use two or more mics to record an amp. This allows them to capture different tonal characteristics and blend them as they please later, during the mix stage. When using two mics to close mic an amp, make sure that each is placed an equal distance from the sound source; otherwise, the signals will be out of phase. To check if two mic signals are out of phase, monitor them together in mono. If the tone is thin or hollow sounding, the mics are out of phase. If the tone is full and natural, the mics are in phase.

A common two-mic setup involves pointing one mic near the center of the cone to capture more treble and another near the speaker's edge to capture more bass. Some engineers use different styles of mics (such as a condenser mic at the center and a dy-



Zosma guitar cable

Ride the Lightning

dynamic mic at the edge) to emphasize these differences. You can also combine close and distant miking, but it is much more difficult to position the mics so they're not out of phase. Once you've recorded the tracks, pan each mic's signal to a different position in the stereo field to make the sound bigger.

SIZE DOES NOT MATTER

If you're not accustomed to playing in the studio, you may be surprised how different your recorded tone sounds from what you hear in your head. As a result, you may need to make adjustments to your amp's controls and its placement to achieve ideal results.

When recording distorted rhythm guitar tracks, it's a good idea to reduce the distortion by backing down the gain. Overly distorted guitars lack clarity and often sound smaller than a guitar with just a hint of overdrive. If your tone has too much bass, even with the bass tone control rolled all the way down, try placing the speaker cabinet on a stand or on top of another speaker cab. Conversely, if you need more bass, try placing the speaker cabinet on the floor or in a corner.

While 100-watt stacks sound awesome onstage, their high sound-pressure-level (SPL) output can overdrive even the heartiest of mics, which leads to muddy sound. Many studio pros prefer to use small, low-watt combos because they can drive these amps to their sweet spots at output levels that most mics can handle. Small amps are also easier to place in unorthodox locations, such as a shower stall or closet, to achieve unique tones.

Sometimes distorted guitar tracks lack defined attack. One quick and easy solution is to place a mic pointing at the guitar's strings as if you were recording an acoustic guitar. The sound of unamplified strings mixed with the sound coming from the amp can add just the right amount of sizzle and zing to make the guitar track pop out of a mix.

BE DIRECT

Sometimes you have a great idea and want to capture it while it's fresh, rather than risk it vanishing into the ether while you mess with mic placement. One way to ensure you'll never lose a great idea or performance due to crappy tone is to record a direct

Radial J48 MK2 Active Phantom DI box



signal on a separate track while you record a miked amp. Later, you can process the direct track with amp-simulation software or use a re-amping device to run the signal to any other guitar amp, all while retaining the natural feel and attitude of your original performance.

To do this you'll need a direct box that can convert an instrument-level signal to a line-level signal. These boxes also act as signal splitters, allowing the guitar's output to pass through to an amplifier as well as to a separate line-level output. Radial makes a variety of direct boxes for these applications, including the JDI and J48, and ART, Pro Co, Samson and Whirlwind make very affordable direct boxes as well. The direct signal can sound pretty sterile and lifeless on its own, so you'll want to monitor your performance through a guitar amp or with amp-simulation software while you're recording.

Once you've recorded the direct signal, you're one step away from re-amping it. Re-amping is a powerful way to improve the sound of your guitar tracks, and it allows you to delay the final decision on how your guitar tracks will sound. For example, you can spend months recording perfect performances using a direct box and a mediocre-sounding amp, and then later re-record them simply by re-amping them through a high-end boutique amp (one that you can't afford to buy but can afford to rent for a single day). To do this you'll need a re-amping device that converts the balanced line level of a direct-recorded track to unbalanced instrument level. The Reamp (reamp.com), invented by record-

ing engineer John Canberry, Joe Satriani is one such device, and Radial offers the X-Amp and Pro RMP, both of which have re-amping functions.

STACK IT UP

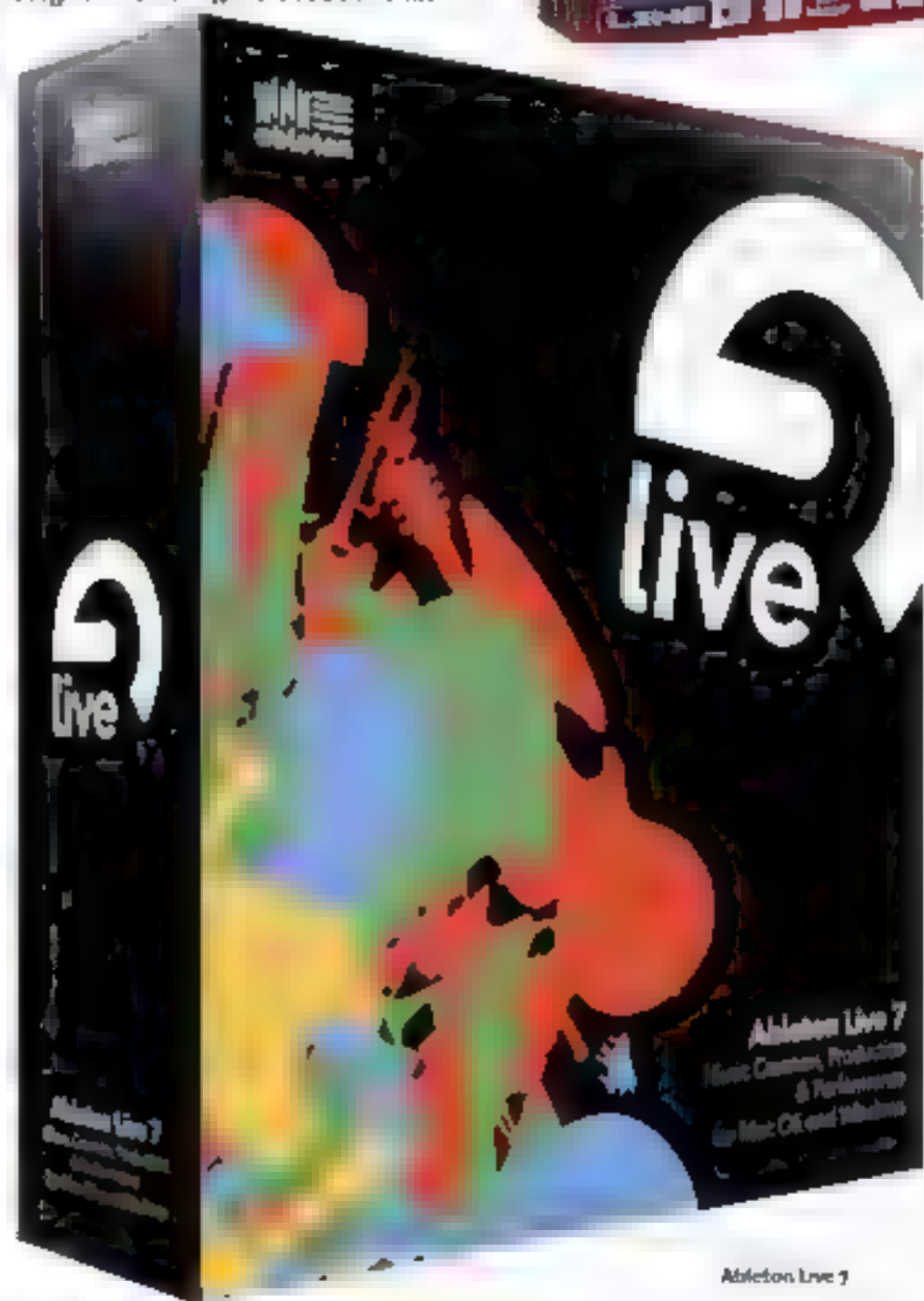
In the realm of the recording studio, less is most always means more, and vice versa. Generally, the more guitar tracks you stack on top of one another, the smaller the resulting sound, mainly because similar frequencies start to cancel each other out. However, it can be very difficult to create that modern rhythm guitar "wall of sound" with just a single guitar track.

The best way to stack rhythm guitar tracks is to record each track with a dramatically different tone. For example, you may want to lay down the first track using a humbucker-equipped Les Paul through a heavily overdriven, dark-sounding Mesa/Boogie, then record a second rhythm guitar track using a Telecaster through a lightly overdriven, bright-sounding Vox AC30. Pan

one track slightly to the left and the other slightly to the right, and you'll achieve instant hugeness.

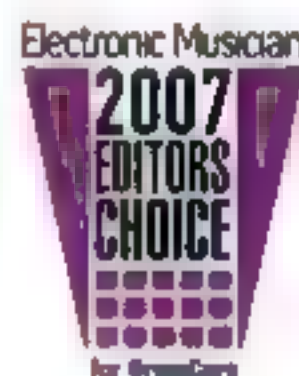
One popular technique used by L.A. recording engineers is to route the signal from one guitar to four amps at once, with each amp set to different tones, such as a distorted Diezel Herbert dialed in mostly for bass, a distorted Bogner Ecstasy adjusted to a thick midrange, a overdriven Marshall with the upper midrange emphasized and a Fender Twin with a sparkling clean tone. Mic each amp separately, record them on separate tracks, pan each track to separate positions in the stereo field, and it's like recording four rhythm guitar players in one take.

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To accomplish this, you'll need a box like the Radial J4V Mk3 or J47, both of which can split a guitar signal into four or more instrument amplifier outputs without degrading the signal. As an added bonus, these boxes provide a direct-injection (D.I.) output for recording a separate direct track that you can use for re-amping later or processing your guitar with amp-simulation software.

THE HOME WORLD

While most recording purists feel that nothing compares with the natural tone of a miked guitar amp, it's hard to not be impressed by the power, versa-

tility and affordability of today's latest guitar amp-simulation software and stand-alone direct-recording processors. Native Instruments Guitar Rig 3, IK Multimedia AmpliTube 2, iZotope Trash, Line 6 GearBox, McDSP Chrome Tone and Waves GTR are just a few of the guitar amp plug-ins that musicians can use to create first-class guitar tracks with minimal effort.

These tools are especially useful for engineers working in home studios where it may not be convenient to blast an amp at full volume. Just connect your guitar to an instrument-level input on your audio I/O box and record direct.

You can also change the sound later to any guitar tone you like (without the hassles of configuring a re-amp setup) just by clicking on a different preset. If you want to layer multiple tracks, simply copy the guitar track to several tracks and process each with a different virtual amp preset.

If you're a more traditional minded player but still want the versatility of using amp models, stand-alone amp-modeling processors like the Boss GT-8, DigiTech GSP1101, Korg AX3000G, Line 6 POD X3, M-Audio Black Box or Zoom G9.2rt provide a wide variety of studio-quality tones with the ease of plug-and-play operation. Unlike when using amp-modeling software, you'll need to commit to your final tone before you record your part, although you can also use the re-amp approach with these products as well.

KEEPING THE PRODUCTION

Generally speaking, the more you mess with a guitar track after you've recorded it, the less natural it's going to sound. As a result, you should make sure that the sound you record is as close as possible to your final envisioned tone. While it is fine and even preferable to add some effects, like compression, delay and reverb, after the initial track has been laid down, generally you'll want to record most of your

effects (especially performance-oriented ones like wah or phase shifting) along with the initial guitar track (also known as "printing" effects).

Today's computer-based DAWs often come equipped with a wide variety of powerful EQ processors, but don't be tempted to "fix it in the mix." Instead, make your EQ adjustments on the amp itself and through mic placement before you record. If you do find it necessary to adjust the EQ, try to cut frequencies, as boosting frequencies can often lead to phasing problems that can ruin a mix. Most pro engineers apply a high-pass filter to guitar tracks, rolling off all frequencies below 100 to 150 hertz to provide more clarity for the bass guitar and kick drum.

THE FINAL MIX

Whether you choose to record guitar tracks with a mic and amp or full-featured amp-simulation plug-in software, one tool will always be essential: good ears. The only guaranteed way to capture great tone is to know what good tone is in the first place. But never let your tonal obsession get in the way of your performance. A recording with tons of attitude and personality is often better than a perfectly engineered recording with flat, sterile performances. Relax, have fun, and let the music move you. Otherwise it probably won't move your listeners. ☐





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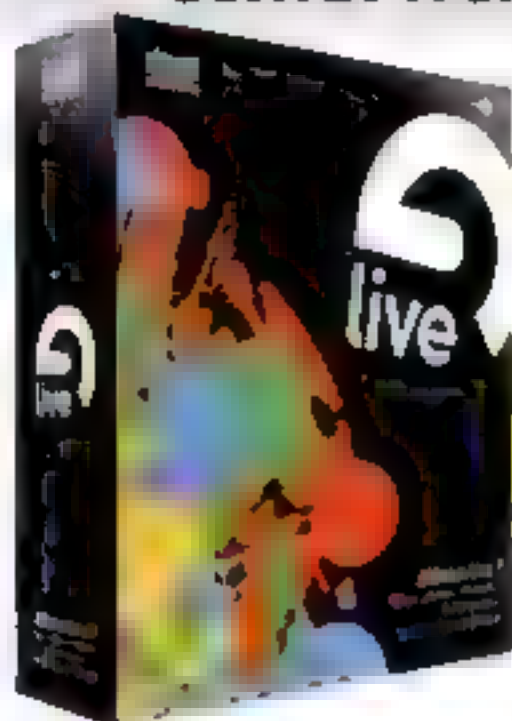
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PRODUCT PROFILES

GUITAR WORLD EDITORS' TOP PICKS FOR RECORDING GUITARISTS



Ableton Live 7

Ableton Live 7 renews the core of Live with enhancements to the audio engine, including 64-bit mix summing, new and improved devices with side-chaining capability, better MIDI timing and hardware integration. We have also included the most requested features, such as time signature changes, video export, multiple automation lanes and much more. Version 7 marks the arrival of the new Drum Rack, which streamlines beat production via an easy drag-and-drop interface and offers native sliced audio and REX file support, bringing endless creative possibilities to beat lovers.

List Price: \$249.00
www.ableton.com

Native Instruments Guitar Rig 3

Guitar Rig 3 is an all-in-one solution for guitar and bass. The newest version of this hardware/software system contains models of 12 legendary amps, 23 guitar and bass cabinets, four rotary speakers, nine mics and 44 effects that let you tweak, record and recall your perfect custom tone, anytime and anywhere. Guitar Rig 3 also features a rugged floor controller that doubles as a high-quality audio interface, letting you plug your guitar or bass right in to your Mac or PC.

List Price: Kontrol edition, \$559.00; software edition, \$339.00
[Native Instruments, native-instruments.com](http://NativeInstruments.com)



Novation nio 2 | 4

nio 2 | 4 offers a flexible two- in/four-out mobile interface designed for home recording, live performing and DJ'ing.

List Price: \$299.00

offered via Novation's ultra-low latency Direct FX technology that allows all of nio 2 | 4's effects to be used in real time, with solid and lightning fast performance.

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power, a pair of phone inputs, four phono (RCA) outputs, two headphone outputs and MIDI in and out. nio 2 | 4 is class compliant with Mac and PC, connecting via USB and bus powering with each. In addition, the unit is class compliant with Mac OS X CoreAudio.

List Price: \$299.99

www.novation.com



Waves Audio Ltd. GTR3 and IGTR

Waves GTR3 recreates the sound of vintage and contemporary amps from Fender, Marshall, Mesa/Boogie, Vox and others, using revolutionary sampling techniques that go beyond standard modeling. GTR3 provides emulations of 19 guitar amps, seven bass amps, 22 cabinets, 26 stomp boxes, multiple mics and mic settings, and expert presets and effect chains. It operates in standalone or DAW-ready mode and can be purchased alone or with the PRS/Waves Studio Guitar Interface. The pocket-sized IGTR delivers the real sound of guitar amps and effects, anytime, anywhere. Dial-up amps inspired by vintage gear and customize your sound with phaser, tremolo and wah, as well as tweakable reverb, chorus and delay. Plug your MP3 player into IGTR to play along with your favorite tunes, or chain together two IGTRs to jam with friends without disturbing the neighbors.

List Price: GTR (TDM), \$480.00, (Native) \$380.00; GTR with Studio Guitar Interface (TDM), \$600.00, (Native) \$500.00; IGTR, Price TBD
[Waves Audio Ltd., waves.com](http://WavesAudioLtd.com)

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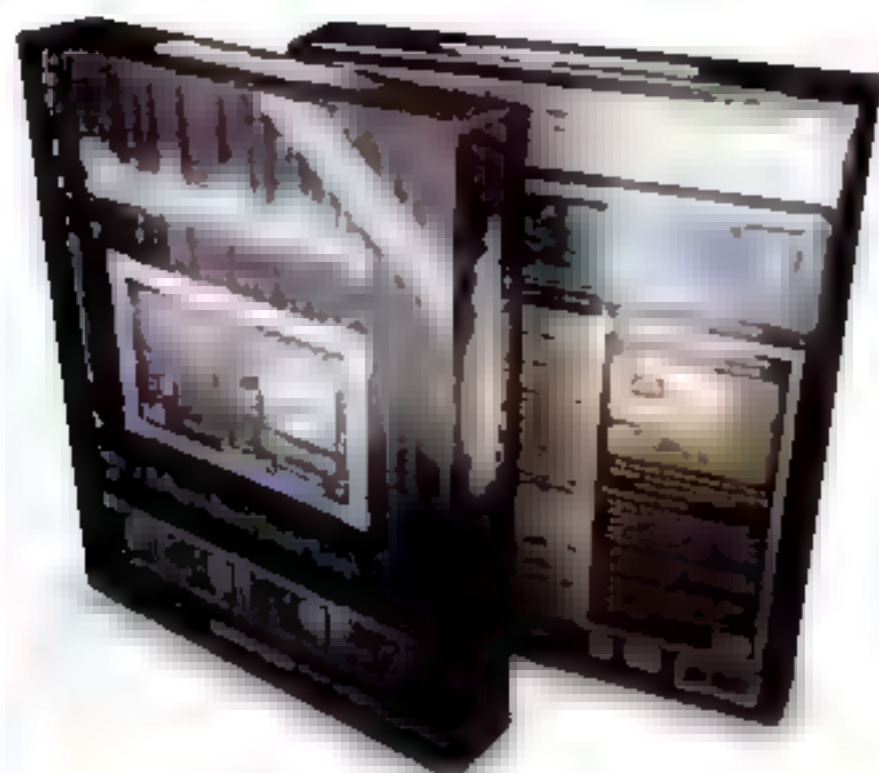


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GUITAR WORLD EDITORS' TOP PICKS FOR RECORDING GUITARISTS



Peterson StroboSoft

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List Price: \$149.99

Peterson Electro-Musical Products, Inc., strobosoft.com



Cakewalk

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SONAR Home Studio 6 XL lets guitarists transform their musical ideas into full-fledged music productions. Plug-in your guitar and access easy-to-use tools and effects that can give your recordings a professional touch. Home Studio 6 XL includes Session Drummer 2, which allows you to instantly add backing drums and percussion to your songs. If you need bass, organ, piano or other instruments, the Dimension LE virtual synthesizer lets you add what you'd like. And when you're ready to finalize your mix, the Boost n' Peak Limiter plug-in makes your songs sound like they came just from a high-end mastering studio.

List Price: \$209.00

Cakewalk, cakewalk.com

Submersible Music

TempestaPack 1 DrummerPack

Submersible Music's TempestaPack 1 is a new DrummerPack for the company's DrumCore/DrumCore LT platform, featuring the new metal drums of John Tempesta (Testament, Rob Zombie, Helmet). TempestaPack 1 contains grooves, fills, variations and individual drum sounds, all recorded in professional studios and provided at 48kHz rate and 24-bit resolution. The content is arranged in "GrooveSets," song-like collections of related beats, variations and fills that serve as a construction kit for song creation. All content can be quickly accessed through the DrumCore/DrumCore LT search engine using criteria such as "feel" (straight, shuffle, etc.), time signature, tempo and users own search terms. TempestaPack 1 requires DrumCore (v2 or higher) or the free DrumCore LT (downloadable from submersible.com). DrumCore works with all the major audio applications and supports dragging MIDI (single or multitrack) directly to tracks in applications that support "drag-and-drop." Demo drum tracks are available at the Submersible website in the DrummerPacks product area.

List Price: \$79.99

Submersible, submersible.com



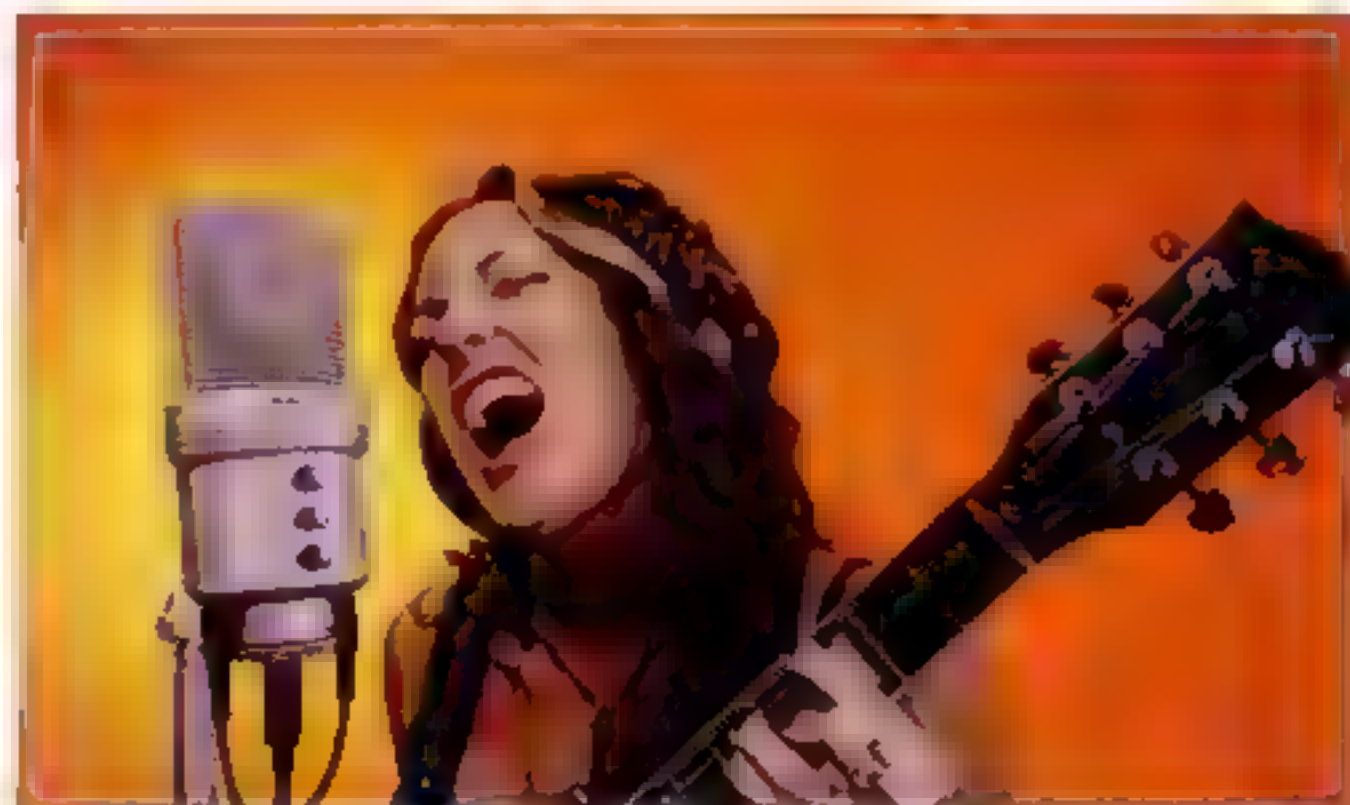
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G-Track USB condenser microphone

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List Price: \$199.99

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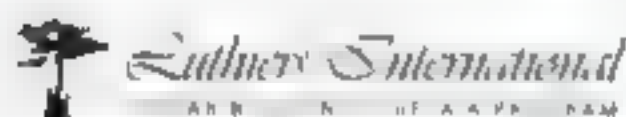
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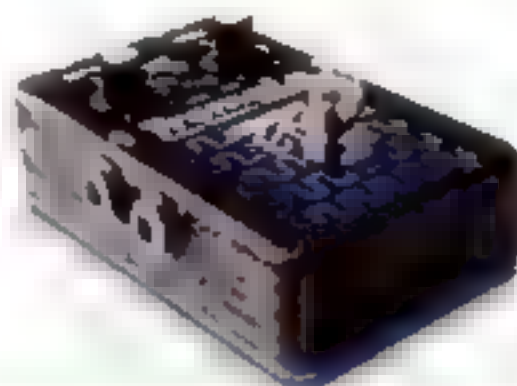
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GREEN ENERGY

Michael "Whip" Wilton of Queensryche discusses the ins and outs of his rig and the power of green tea.

By NICK BOWCOTT

>>DESIGN PHILOSOPHY Queensrÿche's Michael Wilton had one main goal when he designed his stage rig: to have everything switchable via MIDI using his Custom Audio Electronics RS-10 foot controller. "It's a practical solution," says Wilton, who shares guitar duties with Mike Stone. "All my effects and amp settings are controlled by it. Plus, the switching is very fast, with no pops, clicks or delays."

»**CONTROL ISSUES** Wilton does his own switching, and to help him recall the function of the foot controller's 10

switches, he labels each switch with glow-in-the-dark tape. "I have two clean settings, two lead settings and an octave setting. The rest of the switches are for my 'chunk' sounds: a dry chunk, chunk with a little delay and detune, chunk with chorus, chunk with flanges, and something called 'Chunk Chaos,' which has some wild sounds."

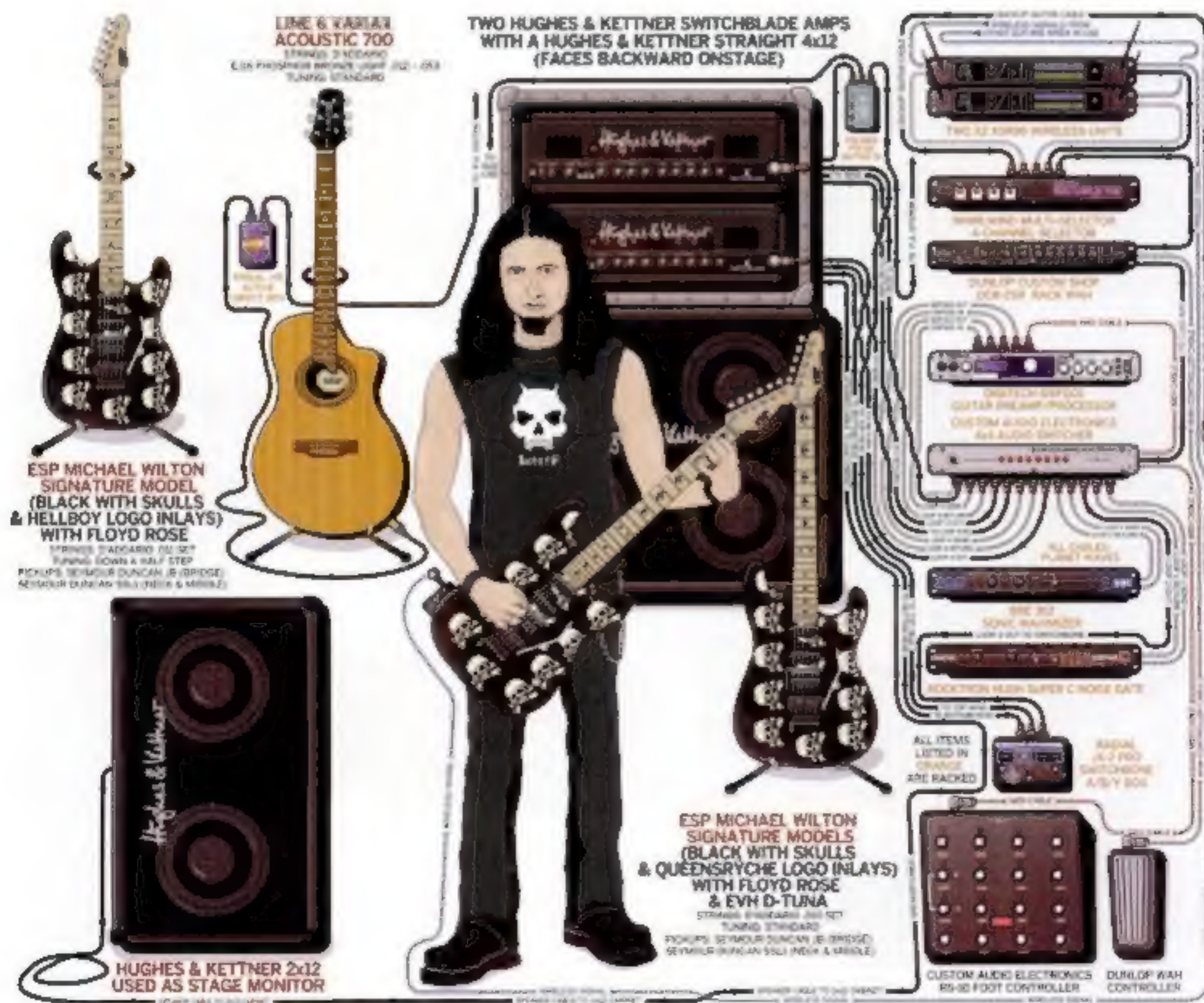
» FAVORITE PIECE OF GEAR His Hughes & Kettner Switchblade head. "It's such a popular amp that I can easily find one when I need it. It's also MIDI programmable, so I can take my RS-10 foot pedal with me and set up the amp's EQ and store my changes within a couple of

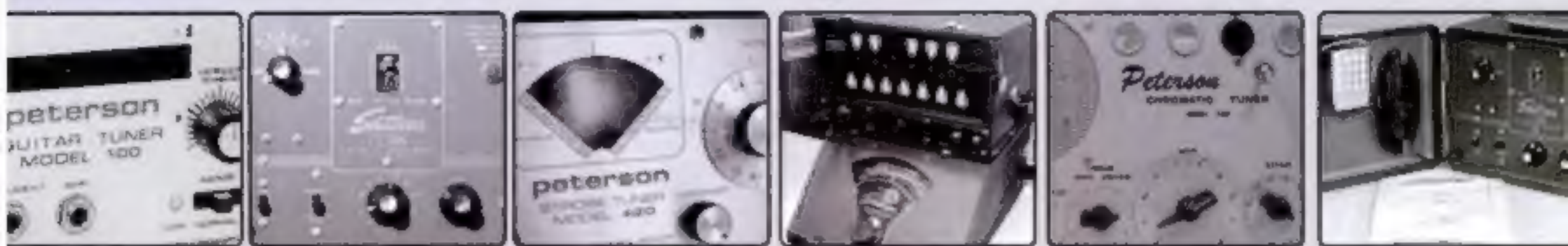
“A CUP OF GREEN TEA ONE HOUR BEFORE THE SHOW HELPS MAKE ME ALERT.”

minutes. All I have to do is memorize my amp settings, which is very easy to do. Plus, the Switchblade is a very consistent-sounding amp, so there are no surprises from one head to another."

»SECRET WEAPON "My signature ESP guitar, the original of which I've been playing since the early Nineties. It has an alder body with an amazing bird's-eye neck of figured maple. It's very solid and sounds good through any rig. My other secret weapon is a cup of green tea. I drink it one hour before a show, and it helps make me alert."

Thanks to Michael's tech, Gene "Geno" Bishop, for his invaluable assistance.





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